

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

LOVE's LABOUR's LOST,

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

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ANNOTATIONS
UPON
LOVE'S LABOUR'S LOST.

ACT I.

Line 32. *WITH all these living in philosophy.*] The style of the rhyming scenes in this play is often entangled and obscure. I know not certainly to what *all these* is to be referred; I suppose he means, that he finds *love, pomp, and wealth* in *philosophy*.

JOHNSON.

Doth not *all these* refer to *his companions*? HENLEY.

48. —nor sleep.] The folio—*not sleep*.

STEEVENS.

62. *When I to feast expressly am forbid;*] The copies all have:

When I to fast expressly am forbid;

A ij

But

But if Biron studied where to get a good dinner, at a time when he was *forbid* to *fast*, how was this studying to know what he was forbid to know? Common sense, and the whole tenour of the context, require us to read, *feast*, or to make a change in the last word of the verse :

When I to fast expressly am fore-bid ;

i. e. when I am enjoined before-hand to fast.

THEOBALD.

75. ———— *while truth the while*

Doth falsely blind———] *Falsely* is here, and in many other places, the same as *dishonestly* or *treacherously*. The whole sense of this jingling declamation is only this, that *a man by too close study may read himself blind*.

JOHNSON.

82. *Who dazzling so, that eye shall be his heed,*

And give him light that was it blinded by.]

The meaning is, that when he *dazzles*, that is, has his eye made weak, by *fixing his eye upon a fairer eye*, that fairer eye shall be his heed, his direction or lode-star (See *Midsummer Night's Dream*), and give him light that was blinded by it.

JOHNSON.

92. *Too much to know, is, to know nought but fame ;*

And every godfather can give a name.] The consequence, says Biron, of too much knowledge, is not any real solution of doubts, but mere empty reputation. That is, too much knowledge gives only fame a name, which every godfather can give likewise.

JOHNSON.

95. *Proceeded well, to stop all good proceeding !*] To proceed is an academical term, meaning, to take a de-

gree,

gree, as, he proceeded bachelor in physick. The sense is, he has taken his degrees on the art of hindering the degrees of others.

JOHNSON.

102. —sneaping frost,] So sneaping winds in the Winter's Tale.

To sneap is to check, to rebuke.

STEEVENS.

106. Why should I joy in an abortive birth?

At Christmas I no more desire a rose,

Than wish a snow in May's new-fangled shows;

But like of each thing that in season grows.]

As the greatest part of this scene (both what precedes and follows) is strictly in rhimes, either successive, alternate, or triple, I am persuaded, that the copyists have made a slip here. For by making a triplet of the three last lines quoted, *birth* in the close of the first line is quite destitute of any rhyme to it. Besides, what a displeasing identity of sound recurs in the middle and close of this verse?

Than wish a snow in May's new-fangled shows:

Again: *new-fangled shows* seems to have very little propriety. The flowers are not *new-fangled*; but the earth is *new-fangled* by the profusion and variety of the flowers, that spring on its bosom in May. I have therefore ventured to substitute *earth*, in the close of the third line, which restores the alternate measure. It was very easy for a negligent transcriber to be deceived by the rhyme immediately preceding; so mistaking the concluding word in the sequent line, and corrupt it into one that would chime with the other.

THEOBALD.

149. —*lie here*—] means *reside* here, in the same sense as an ambassador is said to *lye* leiger. See Beaumont and Fletcher's *Love's Cure*, act ii. sc. 2.

“Or did the cold Muscovite beget her

“That *lay* here *leiger*?”

Mr. Reed hath adduced Sir Henry Wotton's celebrated definition, for the use of the same verb in this sense: “An ambassador is an honest man sent to *lie* (*i. e.* *reside*) abroad for the good of his country.”

HENLEY.

153. *Not by might master'd, but by special grace:]* Biron, amidst his extravagances, speaks with great justness against the folly of vows. They are made without sufficient regard to the variations of life, and are therefore broken by some unforeseen necessity. They proceed commonly from a presumptuous confidence, and a false estimate of human power.

JOHNSON.

159. *Suggestions*—] Temptations. JOHNSON.

162. —*quick recreation*—] Lively sport, spritely diversion. JOHNSON.

169. *A man of compliments, whom right and wrong Have chose as umpire of their mutiny:]* This passage, I believe, means no more than that Don Armado was a man nicely versed in ceremonial distinctions, one who could distinguish in the most delicate questions of honour the exact boundaries of right and wrong. *Compliment*, in Shakspeare's time, did not signify, at least did not only signify verbal civility, or phrases of coustesy; but, according to its original

original meaning, the trappings, or ornamental appendages of a character, in the same manner, and on the same principles of speech with *accomplishment*. *Compliment* is, as Armado well expresses it, *the varnish of a complete man*.

JOHNSON.

Dr. Johnson's opinion may be supported by the following passage in *Lingua, or The Combat of the Tongue and the five Senses for Superiority*, 1607:—"after all fashions and of all colours, with rings, jewels, a fan, and in every other place, odd complements." And again, by the title-page to Richard Brathwaite's *English Gentlewoman*, "drawne out to the full body, expressing what habiliments doe best attire her; what ornaments doe best adorne her; and what complements doe best accomplish her." STEEVENS.

171. *This child of fancy*—] This expression has been adopted by Milton in his *Allegro*:

"Or sweetest Shakspeare, *Fancy's child*."

MALONE.

174. *From tawny Spain, &c.*] *i. e.* he shall relate to us the celebrated stories recorded in the old romances, and in their very style. Why he says *from tawny Spain* is, because those romances, being of Spanish original, the heroes and the scene were generally of that country. Why he says, *lost in the world's debate* is, because the subject of those romances were the crusades of the European Christians against the Saracens of Asia and Africa. So that we see here his meaning in the words.

WARBURTON.

174. ————*in the world's debate.*] The world seems

seems to be used in a monastick sense by the king, now devoted for a time to a monastick life. *In the world, in seculo*, in the bustle of human affairs, from which we are now happily sequestred; *in the world*, to which the votaries of solitude have no relation.

JOHNSON.

185. —*tharborough* :—] i. e. *Thirdborough*, a peace officer, alike in authority with a headborough or a constable.

SIR J. HAWKINS.

196. *A high hope for a low having* :—] In old editions :

A high hope for a low heaven ;

A low heaven, sure, is a very intricate matter to conceive. I dare warrant, I have retrieved the poet's true reading ; and the meaning is this : " Though you hope for high words, and should have them, it will be but a low acquisition at best." This our poet calls a *low having* : and it is a substantive which he uses in several other passages.

THEOBALD.

It is so used in *Macbeth*, act i. line 146.

" ————great prediction

" Of noble *having*, and of royal hope."

Heaven, however, may be the true reading, in allusion to the gradations of happiness promised by *Mohammed* to his followers. So, in the comedy of *Old Fortunatus*, 1600 :

" Oh, how my soul is rapt to a *third heaven* !"

STEEVENS.

198. *To hear ? or forbear hearing ?*] One of the modern editors, plausibly enough, reads,

"To hear? or forbear *laughing*." MALONE.

204. ———taken with the manner.] So, in Heywood's *Rape of Lucrece*, 1630: "—and, being taken with the manner, had nothing to say for himself."

STEEVENS.

247. —base minnow of thy mirth.——] The base minnow of thy mirth, is the contemptibly little object that contributes to thy entertainment. Shakspeare makes Coriolanus characterize the tribunitian insolence of Sicinius, under the same figure:

"——hear you not

"This Triton of the minnows!"

Again, in *Have with you to Saffron-Walden, or Gabriel Harvey's Hunt is up*, &c. 1596: "Let him denie that there was another shewe made of the little minnow his brother," &c.

STEEVENS.

274. I do confess much of the hearing it, but little of the marking of it.] So *Falstaff*, in the *Second Part of King Henry IV*:

"——it is the disease of not listening, the malady of not marking, that I am troubled withal."

STEEVENS.

309. dear imp.] *Imp* was anciently a term of dignity. Lord Cromwell, in his last letter to Henry VIII. prays for the imp his son. It is now used only in contempt or abhorrence; perhaps in our author's time it was ambiguous, in which state it suits well with this dialogue.

JOHNSON.

Pistol salutes king Henry V. by the same title.

STEEVENS.

B

The

The word literally means a *graff*, *slip*, *scion*, or *sucker*: and by metonymy comes to be used for a boy or child. The imp, *his son*, is no more than his *infant son*. It is now set apart to signify *young fiends*; as *the devil and his imps*.

REMARKS.

312. —my tender juvenal.] *Juvenal* is youth. So, in *The Noble Stranger*, 1640:

“Oh, I could hug thee for this, my jovial *juvinell*.”

STEEVENS.

322. —tough.] *Old and tough, young and tender*, is one of the proverbial phrases collected by Mr. Ray.

STEEVENS.

339. —crosses love not him.] By *crosses* he means money. So, in *As You Like It*, the Clown says to Celia, “If I should bear you, I should bear no cross.”

JOHNSON.

357. Moth. —and how easy it is to put years to the word three, and study three years in two words, the dancing horse will tell you.] Banks's horse, which play'd many remarkable pranks. Sir Walter Raleigh (*History of the World, first Part*, p. 178.) says, “If Banks had lived in older times, he would have shamed all the inchanters in the world: for whosoever was most famous among them, could never master, or instruct any beast as he did his horse.” And Sir Kenelm Digby (*a Treatise of Bodies*, ch. xxxviii. p. 393.) observes: “That his horse would restore a glove to the due owner, after the master had whispered the man's name in his ear; would tell the just number of pence in any piece of silver coin, newly shewed him
by

by his master; and even obey presently his command, in discharging himself of his excrements, whensoever he had bade him." - GREY.

Banks's horse is alluded to by many writers contemporary with Shakspeare; among the rest, by Ben Jonson, in *Every Man out of his Humour*: "He keeps more ado with this monster, than ever *Bankes* did with his horse."

Again, in *Hall's Satires*, lib. iv. sat. 2.

"More than who vies his pence to view some
tricke

"Of strange *Morocco's* dumbe arithmeticke."

Again, in Ben Johnson's 134th *Epigram*:

"Old *Banks* the jugler, our Pythagoras,

"Grave tutor to the *learned horse*," &c.

The fate of this man and his very docile animal, is not exactly known. From the next lines, however, to those last quoted, it should seem as if they had died abroad.

"——Both which

"Being, beyond sea, burned for one witch,

"Their spirits transmigrated to a cat."

Among the entries at Stationer's-Hall is the following; Nov. 14, 1595, "A ballad shewing the strange qualities of a young nagg called *Morocco*."

Among other exploits of this celebrated beast, it is said that he went up to the top of St. Paul's; and the same circumstance is likewise mentioned in *The Gul's Horn-booke*, a satirical pamphlet, by Decker, 1609.

"—From hence you may descend to talk about the

B ij

horse

horse that went up, and strive, if you can, to know his *keeper*; take the day of the month, and the number of the steppes, and suffer yourself to believe verily that it was not a *horse*, but something else in the likeness of one."

Again, in *Chrestoloros*, or Seven Bookes of Epigrams, written by T. B. 1598, lib. iii. ep. 17.

"Of *Bankes' Horse*.

"*Bankes* hath a horse of wondrous qualitie,

"For he can fight, and pisse, and dance, and lie,

"And finde your purse, and tell what coyne ye have :

"But, *Bankes*, who taught your horse to smell a knave ?

STEEVENS.

Ben Johnson hints at the unfortunate catastrophe of both man and horse, which happened at Rome: where, to the disgrace of the age, of the country, and of humanity, they were burnt by order of the pope, for magicians. See *Don Zara del Fogo*. 12mo. 1660, p. 114.

REED.

415. —the *King and the Beggar* ?] See Dr. Percy's *Collection of old Ballads*, in three vols.

STEEVENS.

422. —my digression—] *Digression* on this occasion signifies the act of going out of the right way. So, in *Romeo and Juliet* :

"Thy noble shape is but a form of wax,

"*Digression* from the valour of a man."

STEEVENS.

Again,

Again, in our Author's *Rape of Lucrece*:

"——my *digression* is so vile, so base,
"That it will live engraven on my face."

MALONE.

424. ——*the rational hind Costard*;——] Perhaps, we should read—*the irrational hind*, &c. TYRWHITT.

The *rational hind*, perhaps, means only the *reasoning brute*, the *animal with some share of reason*.

STEEVENS.

468. —*It is not for prisoners to be silent in their words*;——] I suppose we should read, it is not for prisoners to be silent in their *wards*, that is, in *custody*, in the *holds*.

JOHNSON.

The first quarto, 1598 (the most authentick copy of this play), reads—"It is *not* for prisoners to be *too* silent in their words;" and so without doubt the text should be printed.

MALONE.

472. —*affect*——] *i. e.* love. So, in Warner's *Albion's England*, 1602, B. XII. ch. 74.

"But this I know, not Rome affords whom more
you might *affect*,

"Than her," &c.

STEEVENS.

483. *The first and second cause will not serve my turn*;] See the last act of *As You Like It*, with the notes.

JOHNSON.

489. —*sonneteer*.] The old copies read only—*sonnet*.

STEEVENS.

ACT II.

Line 15. *BEAUTY* is bought by judgment of the eye,
Not utter'd by base sale of chapmen's tongues:]

So, in our author's 102d Sonnet:

"That love is merchandiz'd, whose rich esteeming

"The owner's tongue doth publish every where."

MALONE.

16. ———— *Chapmen's tongues:]* Chapman here seems to signify the seller, not, as now commonly, the buyer. *Cheap*, or *cheping* was anciently the market, *chapman* therefore is *marketman*. The meaning is, that the estimation of beauty depends not on the uttering or proclamation of the seller, but on the eye of the buyer.

JOHNSON.

45. *A man of sovereign parts he is esteem'd;]* The first quarto, 1598, has the line thus:

"A man of sovereign peerless he is esteem'd."

I believe, the author wrote

A man of, ——— sovereign, peerless he's esteem'd.

A man of extraordinary accomplishments the speaker, perhaps, would have said, but suddenly checks himself; and adds—"sovereign, peerless he's esteem'd."

So in the *Tempest*:

"——— but you, O you,

"So perfect, and so peerless are created."

See a note on the words—"Sir, make me not your story;" *Measure for Measure*, act i.

MALONE.

46. *Well fitted*——] *Is well qualified.*

JOHNSON.

50. ——*match'd with*——] *Is combined or joined*
with. JOHNSON.

85. *Were all address'd*——] *To address is to pre-*
pare. So, in *Hamlet* :

“——it lifted up its head, and did *address*

“*Itself to motion.*”

STEEVENS.

108. *And sin to break it :*] The princess shews an
inconvenience very frequently attending rash oaths,
which, whether kept or broken, produce guilt.

JOHNSON.

147. ——*and not demands,*

On payment, &c.] The former editions read :

——*and not demands*

One payment of a hundred thousand crowns,

To have his title live in Aquitaine.

I have restored, I believe, the genuine sense of the
passage. Aquitaine was pledged, it seems, to Na-
varre's father, for 200,000 crowns. The French
king pretends to have paid one moiety of this debt
(which Navarre knows nothing of), but demands this
moiety back again : instead whereof (says Navarre) he
should rather pay the remaining moiety, and *demand* to
have Aquitaine re-delivered up to him. This is
plain and easy reasoning upon the fact suppos'd ; and
Navarre declares, he had rather receive the residue of
his debt, than detain the province mortgaged for
security of it.

THEOBALD.

150. —depart *withal*,] To *depart* and to *part* were anciently synonymous. So, in *K. John*:

“Hath willingly *departed* with a part.”

Again, in *Every Man out of his Humour*:

“Faith, sir, I can hardly *depart* with ready money.”

STEEVENS.

195. *Non poynt*,—] So, in the *Shoemaker's Holliday*, 1600:

“—tell me where he is.

“*No point*. Shall I betray my brother?”

STEEVENS.

199. —*What lady is that same?*] It is odd that Shakspeare should make *Dumain* inquire after *Rosaline*, who was the mistress of *Biron*, and neglect *Katharine*, who was his own. *Biron* behaves in the same manner. No advantage would be gained by an exchange of names, because the last speech is determined to *Biron* by *Maria*, who gives a character of him after he has made his exit. Perhaps *all* the ladies wore masks but the princess.

STEEVENS.

They certainly did, where *Biron* says to *Rosaline*,

“——Now fair befall your *mask*!”

MALONE.

208. *God's blessing on your beard!*] That is, may'st thou have sense and seriousness more proportionate to thy beard, the length of which suits ill with such idle catches of wit.

JOHNSON.

227. —*unless we feed on your lips.*] Shakspeare has the same expression in his *Venus and Adonis*:

“*Feed* where thou wilt, on mountain or on dale,

“*Graze on my lips.*”

MALONE.

231. *My lips are no common, though several they be.]*
Several is an enclosed field of a private proprietor; so Maria says, *her lips are private property*. Of a lord that was newly married, one observed that he grew fat; "Yes," said Sir Walter Raleigh, "any beast will grow fat, if you take him from the *common* and graze him in the *several*." JOHNSON.

So, in *The Rival Friends*, 1632:

"—my sheep have quite disgest

"Their bounds, and leap'd into the *severall*."

Again, in Green's *Disputation*, &c. 1592: "rather would have mewed me up as a henne, to have kept that *severall* to himself by force," &c. Again, in Sir John Oldcastle, 1600:

"Of late he broke into a *severall*

"That does belong to me."

Again, in Fenton's *Tragical Discourses*, 4to. bl. let. 1597.—"he entered *commons* in the place which the olde John thought to be reserved *severall* to himself." p. 64. Again, in *Holinshed's History of England*, B. VI. p. 150,—"not to take and pale in the commons to enlarge their *severalles*." STEEVENS.

My lips are no common, though several they be.] In the note upon this passage it is said that SEVERAL is an enclosed field of a private proprietor.

Dr. Johnson has totally mistaken this word. In the first place it should be spelled *severell*. This does not signify an enclosed field or private property, but is rather the property of every landholder in the parish. In the unenclosed parishes in Warwickshire and

and other counties, their method of tillage is thus: The land is divided into three fields, one of which is every year fallow. This the farmers plough and manure, and prepare for bearing wheat. Betwixt the lands, and at the end of them, some little grass land is interspersed, and there are here and there some little patches of green sward. The next year this ploughed field bears wheat, and the grass land is preserved for hay; and the year following the proprietors sow it with beans, oats, or barley, at their discretion; and the next year it lies fallow again; so that each field in its turn is fallow every third year; and the field thus fallowed is called the *common field*, on which the cows and sheep graze, and have herdsmen and shepherds to attend them, in order to prevent them from going into the two other fields which bear corn and grass. These last are called the *severell*, which is not separated from the common by any fence whatever; but the care of preventing the cattle from going into the *severell*, is left to the herdsmen and shepherds; but the herdsmen have no authority over the town bull, who is permitted to go where he pleases in the *severell*.

Dr. JAMES.

Holinshed's *Description of Britain*, p. 33, and Leigh's *Accidence of Armourie*, 1597, p. 52. spell this word like Shakspeare. Leigh mentions the town bull, and says, "all *severals* to him are common."

TOLLET.

247. *His tongue, all impatient to speak and not see,*

That

That is, *his tongue being impatiently desirous to see as well as speak.* JOHNSON.

250. *To feel only looking*————] Perhaps we may better read:

To feed only by looking———— JOHNSON.

270. Boyet. *You are too hard for me.*] Here, in all the books, the 2d act is made to end: but in my opinion very mistakenly. I have ventured to vary the regulation of the four last acts from the printed copies, for these reasons. Hitherto the 2d act has been of the extent of seven pages; the 3d of but five; and the 5th of no less than twenty-nine. And this disproportion of length has crowded too many incidents into some acts, and left the others quite barren. I have now reduced them into a much better equality; and distributed the business likewise (such as it is), into a more uniform cast.

THEOBALD.

Mr. Theobald has reason enough to propose this alteration, but he should not have made it in his book without better authority or more need. I have therefore preserved his observation, but continued the former division.

JOHNSON.

ACT

ACT III.

Line 1. ENTER Armado and Moth.] In the folios the direction is, *Enter Braggart and Moth*, and at the beginning of every speech of Armado stands *Brag.* both in this and the foregoing scene between him and his boy. The other personages of this play are likewise noted by their characters as often as by their names. All this confusion has been well regulated by the later editors.

JOHNSON.

2. *Concolinel*——] Here is apparently a song lost.

JOHNSON.

I have observed in the old comedies, that the songs are frequently omitted. On this occasion the stage direction is generally—*Here they sing*—or *Cantant*. Probably the performer was left to choose his own ditty, and therefore it could not with propriety be exhibited as part of a new performance. Sometimes yet more was left to the discretion of the ancient comedians, as I learn from the following circumstance in *K. Edward IV.* Part II. 1619 :—“Jockey is led whipping over the stage, speaking some words, but of no importance.”

Again, in Greene's *Tu Quoque*, 1599 :

“Here they two talk and rail *what they list*.”

Again, in Decker's *Honest Whore*, 1635 :

“He places all things in order, *singing* with the ends of old ballads as he does it.”

Again,

Again, in Marston's *Dutch Courtesan*, 1604 :

"*Cantat Gallice.*" But no song is set down.

Again, in the 5th act :

"*Cantat saltatque cum Cithara.*"

Not one out of the many songs supposed to be sung in Marston's *Antonio's Revenge*, 1602, are inserted ; but instead of them, *cantant*. STEEVENS.

5. —festinately *hither* ;] *i. e.* hastily. Shakspeare uses the adjective *festinate*, in another of his plays. STEEVENS.

7. —*a French brawl* ?] A *brawl* is a kind of dance.

In the *Malcontent* of Marston, I meet with the following account of it. "The *brawl*, why 'tis but two singles to the left, two on the right, three doubles forwards, a traverse of six rounds : do this twice, three singles side galliard trick of twenty coranto pace ; a figure of eight, three singles broken down, come up, meet two doubles, fall back, and then honour."

Again, in B. Jonson's masque of *Time Vindicated* :

"The Graces did them footing teach ;

"And, at the old Idalian *brawls*,

"They danc'd your mother down."

STEEVENS.

So, in Massinger's *Picture*, act ii. sc. 2.

"'Tis a *French brawl*, an apish imitation

"Of what you really perform in battle."

TOLLET.

11. —canary *to it with your feet*,—] *Canary* was the name of a spritely nimble dance. THEOBALD.

19. —*like a man after the old painting ;—*] It was a common trick among some of the most indolent of the ancient masters, to place the hands in the bosom or the pockets, or conceal them in some other part of the drapery, to avoid the labour of representing them, or to disguise their own want of skill to employ them with grace and propriety.

STEEVENS.

21. —*These are complements,—*] Dr. Warburton has here changed *complements* to '*complishments*, for *accomplishments*, but unnecessarily. JOHNSON.

22. —*these betray, &c.*] The former editors: —*these betray nice wenches, that would be betray'd without these, and make them men of note.* But who will ever believe, that the odd attitudes and affectations of *lovers*, by which they betray young *wenches*, should have power to make these young wenches, *men of note*? His meaning is, that they not only inveigle the young *girls*, but make the *men* taken notice of too, who affect them.

THEOBALD.

30. —*but a colt,—*] *Colt* is a hot, mad-brained, unbroken young fellow; or sometimes an old fellow with youthful desires. JOHNSON.

. 61. *You are too swift, sir, to say so.*] The meaning, I believe, is, *You do not give yourself time to think, if you say so.*

Swift, however, means ready at replies. So, in Marston's *Malcontent*, 1604:

“I have eaten but two spoonfuls, and methinks I could discourse both *swiftly* and wittily already.

STEEVENS.

Swift

Swift is here used, as in other places, synonymously with *witty*. I suppose the meaning of *Atalanta's better part*, in *As You Like It*, is her *wit*—the *swiftness* of her mind.

FARMER.

So, in the prologue to Fletcher's *Custom of the Country* :

“ ———The play

“ *Is quick and witty ; so the poets say.* ”

MALONE.

68. *By thy favour, sweet welkin, ———] Welkin* is the sky, to which Armado, with the false dignity of a Spaniard, makes an apology for sighing in its face.

JOHNSON.

71. ———*here's a Costard broken—] i. e. a head.*
So, in *Hycke Scorne* :

“ I wyll rappe you on the *costard* with my horne. ”

STEEVENS.

73. —*no l'envoy ; —] The l'envoy* is a term borrowed from the old French poetry. It appeared always at the head of a few concluding verses to each piece, which either served to convey the moral, or to address the poem to some particular person. It was frequently adopted by the ancient English writers.

So, in *Monsieur D'Olive*, 1606 :

“ Well said : now to the *L'Envoy*. ”—All the *Tragedies* of *John Bochas*, translated by Lidgate, are followed by a *L'Envoy*.

———*no salve in the male, sir : —] The old folio* reads, *no salve in thee male, sir*, which, in another folio, is, *no salve, in the male, sir*. What it can mean

C ij

is

is not easily discovered: if *mail* for a *packet* or *bag* was a word then in use, *no salve in the mail* may mean, no salve in the mountebank's budget. Or shall we read, *no enigma, no riddle, no l'envoy—in the vale, sir—O, sir, plantain*. The matter is not great, but one would wish for some meaning or other. JOHNSON.

Male or *mail* was a word then in use. Reynard the fox sent Kayward's head in a *male*. And so, in *Tamburlane*, or the *Scythian Shepherd*, 1590 :

“Open the *males*, yet guard the treasure, sure.”
I believe Dr. Johnson's first explanation to be right.

STEEVENS.

The word is also found in Taylor the Water Poet's Works (*Character of a Bawd*), 1630 :—“the cloath-bag of the counsel, cap-case, fardle, pack, *male*, of friendly toleration.”

MALONE.

I can scarcely think that Shakspeare had so far forgotten his little school learning, as to suppose that the Latin verb *salve*, and the English substantive, *salve*, had the same pronunciation; and yet without this, the quibble cannot be preserved.

FARMER.

The same quibble occurs in *Aristippus*, or the *Jovial Philosopher*, 1630 :

“*Salve*, Master Simplicius.

“*Salve* me; 'tis but a *Surgeon's compliment*.”

STEEVENS.

No salve in the male, sir, may mean, “I will have none of all the salves you have in the male :” treating them as a mountebank.

MUSGRAVE.

Perhaps

Perhaps we should read—*no salve* in them all, *sir*.

TYRWHITT.

86. *I will example it :*] These words, and some others, are neither in the first folio, nor in the 4to. 1631, but in that of 1598. I still believe the whole passage to want some regulation, though it has not sufficient merit to encourage the editor who should attempt it.

STEEVENS.

114. *And he ended the market.*] Alluding to the proverb—*Three women and a goose make a market. Tre donne et un occa fan un mercato.* Ital. Ray's Proverbs.

STEEVENS.

115. —*how was there a Costard broken in a shin?*] *Costard* is the name of a species of apple. JOHNSON.

It has been already observed that the *head* was anciently called the *costard*. So, in *King Richard III.* "Take him over the *costard* with the hilt of thy sword." A *costard* likewise signified a *crab-stick*. So, in the *Loyal Subject* of Beaumont and Fletcher :

"I hope they'll crown his service—"

"With a *costard*."

STEEVENS.

138. *Like the sequel, I, —*] *Sequels*, in French, signifies a great man's train. The joke is, that a single page was all his train.

THEOBALD.

I believe this joke exists only in the apprehension of the commentator. *Sequels*, by the French, is never employed but in a derogatory sense. They use it to express the *gang* of a highwayman, but not the *train* of a lord; the followers of a rebel, and not the attendants on a general. Thus Holinshed, p. 639.—

“to the intent that by the extinction of him and his *sequeale*, all civil warre and inward division might cease,” &c. Moth uses *sequel* only in the literary acceptance.

STEEVENS.

138. ————*my incony Jew*!] *Incony* or *kony* in the north signifies, fine, delicate—as a *kony thing*, a fine thing. It is plain therefore, we should read:

—————*my incony jewel.* WARBURTON.

I know not whether it be right, however specious, to change *Jew* to *Jewel*. *Jew*, in our author's time, was, for whatever reason, apparently a word of endearment. So, in the *Midsummer Night's Dream*:

“*Most brisky Juvenile, and eke most lovely Jew.*”

JOHNSON.

The word is used again in the 4th act of this play:

“—————*most incony vulgar wit.*”

In the old comedy called *Blurt Master Constable*, 1602, I meet with it again. A maid is speaking to her mistress about a gown:

“—————*it makes you have a most inconie body.*”

Cony and *incony* have the same meaning.

STEEVENS.

There is no such expression in the North as either *kony* or *incony*. The word *canny*, which the people there use, and from which Dr. Warburton's mistake may have arisen, bears a variety of significations, none of which is *fine*, *delicate*, or applicable to a thing of value. Dr. Johnson's quotation by no means proves *Jew* to have been a word of endearment.

REMARKS.

1764

176. —in print.—] *i. e.* exactly, with the utmost nicety. It has been proposed to me to read *in point*, but I think, without necessity, the former expression being still in use.

So, in *Blurt Master Constable*:

“Next, your ruff must stand *in print*.”

STEEVENS.

184. *This wimpled*,———] The *wimple* was a hood or veil which fell over the face. Had Shakspeare been acquainted with the *flammeum* of the Romans, or the gem which represents the marriage of Cupid and Psyche, his choice of the epithet would have been much applauded by all the advocates in favour of his learning. In Isaiah, ch. iii. v. 22. we find:—“the mantles, and the *wimples*, and the cringing-pins;” and, in *The Devil's Charter*, 1607, to *wimple* is used as a verb:

“Here, I perceive a little rivalling

“Above my forehead, but I *wimple* it,

“Either with jewels, or a lock of hair.”

STEEVENS.

191. *Of trotting paritors*,———] An *apparitor*, or *paritor*, is an officer of the bishop's court, who carries out citations; as citations are most frequently issued for fornication, the *paritor* is put under Cupid's government.

JOHNSON.

192. *And I to be a corporal of his field,*

And wear his colours like a tumbler's hoop !]

The conceit seems to be very forced and remote, however it be understood. The notion is not that the

the *hoop wears colours*, but that the colours are worn as a *tumbler* carries his *hoop*, hanging on one shoulder and falling under the opposite arm. JOHNSON.

It was once a mark of gallantry to wear a *lady's colours*. So, in *Cynthia's Revels*, by Ben Jonson: "—dispatches his lacquey to the chamber early to know what *her colours* are for the day, with purpose to apply his wear that day accordingly," &c. I am informed by a lady who remembers morris-dancing, that the character who tumbled, always carried his *hoop* dressed out with ribbands, and in the position described by Dr. Johnson. STEEVENS.

Corporals of the field are mentioned in Carew's *Survey of Cornwall*; and Raleigh speaks of them twice, Vol. I. p. 103. Vol. II. p. 367. edit. 1571.

TOLLET.

This officer is likewise mentioned in Ben Jonson's *New Inn*:

"As *corporal of the field*, maestro del campo."

Giles Clayton, in his *Martial Discipline*, 1591, has a chapter on the office and duty of a *corporal of the field*. In one of Drake's *Voyages*, it appears that the captains Morgan and Sampson by this name, "had commandement over the rest of the land-captaines." Brookesby tells us, that "Mr. Dodwell's father was in an office then known by the name of *corporal of the field*, which he said was equal to that of a captain of horse."

FARMER.

It appears from Lord Strafford's *Letters*, Vol. II. p. 199, that a *corporal of the field* was employed as an aid-

aid-de-camp is now, "in taking and carrying to and fro the directions of the general, or other the higher officers of the field."

TYRWHITT.

194. *What? what? I love!—*] The second *what* has been supplied by the editors. I should like better to read—*What? I! I love!*

TYRWHITT.

195. ————*like a German clock,*

Still a repairing;—] The same allusion occurs in *Westward-Hoe*, by Decker and Webster, 1607:—"no *German clock*, no mathematical engine whatsoever, requires so much reparation," &c.

Again, in *A mad World my Masters*, 1608:

"———she consists of a hundred pieces,

"Much like your *German clock*, and near allied:

"Both are so nice they cannot go for pride.

"Besides a greater fault, but too well known,

"They'll strike to ten when they should stop at one."

Ben Jonson has the same thought in his *Silent Woman*; and Beaumont and Fletcher in *Wit without Money*.

Again, in Decker's *Newes from Hell*, &c. 1606:—

"their wits (like wheels of *Brunswick clocks*) being all wound up so far as they could stretch, were all going, but not one going truly."

The following extract is taken from a book called *The Artificial Clock-Maker*, 8d. edit. 1714:—"Clock-making was supposed to have had its beginning in Germany within less than these two hundred years. It is very probable that our balance-clocks or watches, and

and some other automata, might have had their beginning there ;" &c. Again, p. 91.—" Little worth remark is to be found till towards the 16th century ; and then clock-work was revived or wholly invented anew in Germany, as is generally thought, because the ancient pieces are of German work."

A skilful watch-maker informs me, that clocks have not been commonly made in England much more than one hundred years backward.

To the inartificial construction of these first pieces of mechanism executed in Germany, we may suppose Shakspeare alludes. The clock at Hampton-Court, which was set up in 1540 (as appears from the inscription affixed to it), is said to be the first ever fabricated in England.

STEEVENS.

I have heard a French proverb that compares any thing that is intricate and out of order to the *coq de Strasburg*, that belongs to the machinery of the town-clock.

S. W.

209. ————*sue, and groan ;*] *And*, which is not in either of the authentick copies of this play, the quarto 1598, or the folio, 1623, was added, to supply the metre, by the editor of the second folio.

MALONE.

210. *Some men must love my lady, and some Joan.*] To this line Mr. Theobald extends his second act, not injudiciously, but, as was before observed, without sufficient authority.

JOHNSON.

ACT

ACT IV.

Line 19. *HERE, good my glass,———*] To understand how the princess has her glass so ready at hand in a casual conversation, it must be remembered that in those days it was the fashion among the French ladies to wear a looking-glass, as Mr. Bayle coarsely represents it, *on their bellies*; that is, to have a small mirrour set in gold hanging at their girdle, by which they occasionally viewed their faces or adjusted their hair.

JOHNSON.

Dr. Johnson, perhaps, is mistaken. She had no occasion to have recourse to any other *looking-glass* than the Forester, whom she rewards for having shewn her to herself as in a mirror.

STEEVENS.

33. *When, for fame's sake, for praise, an outward part,*

We bend to that the working of the heart:] The harmony of the measure, the easiness of the expression, and the good sense in the thought, all concur to recommend these two lines to the reader's notice.

WARBURTON.

36. *———that my heart means no ill.] That my heart means no ill,* is the same with *to whom my heart means no ill*: the common phrase suppresses the particle, as *I mean him* [not to him] *no harm*.

JOHNSON.

37. *———that self-sovereignty*] Not a sovereignty over,

over, but *in*, themselves. So, *self-sufficiency*, *self-consequence*, &c. MALONE.

42. ——— *a member of the common-wealth.*] Here, I believe, is a kind of jest intended: a member of the *common-wealth* is put for one of the *common* people, one of the meanest. JOHNSON.

50. *An your waist, mistress, were as slender as my wit,*

One of these maids' girdles for your waist should be fit.] It is plain that the ladies' girdles would not fit the princess. For when she has referred the clown to *the thickest and the tallest*, he turns immediately to her with the blunt apology, *truth is truth*; and again tells her, *you are the thickest here*. Perhaps he mentions the slenderness of his own wit to excuse his bluntness. JOHNSON.

57. ——— *Boyet, you can carve ;*

Break up this capon.] *i. e.* open this letter.

Our poet uses this metaphor, as the French do their *poulet* ; which signifies both a young fowl and a love-letter. *Poulet amatoria litera*, says Richelet; and quotes from Voiture, *Repondre au plus obligeant poulet du monde* ; to reply to the most obliging letter in the world. The Italians use the same manner of expression, when they call a love-epistle, *una policetta amorosa*. I owed the hint of this equivocal use of the word to my ingenious friend Mr. Bishop.

THEOBALD.

Henry IV. consulting with Sully about his marriage, says, " My niece of Guise would please me best, not-

withstanding

withstanding the malicious reports, that she loves *poulets* in paper, better than in a *fricasée*."—A message is called *a cold pigeon*, in the letter concerning the entertainments at Killingworth-Castle.

FARMER.

One of Lord Chesterfield's *Letters*, 8vo. Vol. III. p. 114, gives us the reason why *poulet* meant *amatoria litera*.

TOLLET.

To *break up* was a peculiar phrase in carving.

PERCY.

So, in *Westward-Hoe*, by Decker and Webster, 1607: at "the skirt of that *sheet*, in black-work is wrought his name: *break not up the wild-fowl till anon*."

Again, in Ben Johnson's *Masque of Gipsies Metamorphosed*:

"A London cuckold hot from the spit,

"And when the *carver* up had broke him," &c.

STEEVENS.

62. *Break the neck of the wax,—*] Still alluding to the *capon*.

JOHNSON.

So, in the *True Tragedie of Marius and Scilla*, 1594:

"*Lectorius* read, and *break these letters up*."

STEEVENS.

65. —More *fairer than fair*, *beautiful than beautiful*, *truer*, &c.] I would read, *fairer than fair*, more *beautiful*, &c.

TYRWHITT.

67. —*illustrate*—] For *illustrious*. It is often used by Chapman in his translation of Homer.

STEEVENS.

68. *king Cophetua*.—] The ballad of *King Cophetua*

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and

and the Beggar Maid, may be seen in the *Reliques of Ancient Poetry*, Vol. I. The beggar's name was Penelophon, here corrupted. PERCY.

The poet alludes to this song in *Romeo and Juliet*, *Henry IV.* Part II. and *Richard II.* STEEVENS.

72. —saw, two;] The old copy read—see. Mr. Rowe corrected it. MALONE.

90. *Thus dost thou hear, &c.*] These six lines appear to be a quotation from some ridiculous poem of that time. WARBURTON.

99. —going o'er it—] A pun upon the word *stile*. MUSGRAVE.

————ere while.] Just now; a little while ago. So Raleigh:

“Here lies Hobbinol, our shepherd while e'er.”

JOHNSON.

101. A *phantasm*,—] On the books of the Stationers-Company, Feb. 6, 1608, is entered, “a book called *Phantasm*, the *Italian Taylor and his Boy*; made by Mr. Armin, servant to his majesty.” It probably contains the history of *Monarcho*, of whom Dr. Farmer speaks in the following note, to which I have subjoined an additional instance. STEEVENS.

————a *Monarcho*;—] The allusion is to a fantastical character of the time.—“Popular applause (says Meres) dooth nourish some, neither do they gape after any other thing, but vaine praise and glorie,—as in our age Peter Shakerlye of Paulis, and *Monarcho* that lived about the court.” p. 178.

FARMER.

In

In Nash's *Have with you to Saffron-Walden*, &c. 1595, I meet with the same allusion:—"but now he was an insulting monarch above *Monarcho* the Italian, that ware crownes in his shoes, and quite renounced his natural English accents and gestures, and wrested himself wholly to the Italian puntiliós," &c.

STEEVENS.

The following extracts will afford some further information concerning this fantastick being. "I could use an instance for this, which though it may seeme of small weight, yet may it have his misterie with his act, who, being of base condition, placed himself (without any perturbation of minde) in the royall seat of Alexander, which the Caldeans prognosticated to portend the death of Alexander.

"The actors were, that Bergamasco (for his phantastick homours) named *Monarcho*, and two of the Spanish ambassadors retinue, who being about *four and twentie yeares past*, in Paules Church in London, contended who was soveraigne of the world: the *Monarcho* maintained himself to be he, and named their king to be but his viceroy for Spain; the other two with great fury denying it. At which myself and some of good account, now dead, wondred in respect of the subject they handled, and that want of judgment we looked not for in the Spaniards. Yet this, moreover, we noted, that notwithstanding the weight of their controversie they kept in their walke the Spanish turne, which is that which goeth at the right hand shall at every end of the walke turne in the

Dij

midst,

midst, the which place the *Monarcho* was loth to yeald (but as they compelled him, though they gave him sometimes that romthe) in respect of his supposed majestie; but I would this were the worst of their ceremonies; the same keeping some decorum concerning equaltie." *A brieve Discourse of the Spanish State, with a Dialogue annexed, intituled Philobasilis*, 4to, 1590. p. 39.

Mr. Reed adds one further notice :

"——heere comes a souldier, for my life it is capitaine Swag: 'tis even he indeede, I do knowe him by his plume and his scarffe; he looks like a *Monarcho* of a very cholericke complexion, and as teasty as a goose that hath young goslings," &c. *Riche's Faults and Nothing but Faults*, p. 12.

A local allusion employed by a poet like Shakspeare, resembles the mortal steed that drew in the chariot of Achilles. But short services could be expected from either.

STEEVENS.

111. ——Come, lords, away.] Perhaps the Princess said rather :

——Come, ladies, away.

The rest of the scene deserves no care, JOHNSON.

113. *Who is the shooter?* ——] It should be who is the *suitor*? and this occasions the quibble. "*Finely put on*," &c. seem only marginal observations. FARMER.

It appears that *suitor* was anciently pronounced *shooter*. So, in *The Puritan Widow*, 1605: the maid informs her mistress that some *archers* are come to wait

wait on her. She supposes them to be *fletchers*, or arrow-smiths.

Enter the *suters*, &c.

"Why do you not see them before you? are not these *archers*, what do you call them, *shooters*? *Shooters* and *archers* are all one, I hope."

STEEVENS.

So, in *Essays and Characters of a Prison and Prisoners*, by G. M. 1618: "The king's guard are counted the strongest *archers*, but here are better *suitors*." So, in *Antony and Cleopatra*, we meet in the old copy: (owing probably to the transcriber's ear having deceived him)

"———A grief that *suits*

"My very heart at root."

instead of——a grief that *shoots*.

Again, in *The Rape of Lucrece*, 1594, we find *shoot* instead of *suit*:

"End thy ill aim before thy *shoot* be ended."

Here clearly the author meant *suit*.

In Ireland, where there is reason to believe that much of the pronunciation of queen Elizabeth's time is yet retained, the word *suitor* is at this day pronounced by the vulgar as if it were written *shooter*. The word in the text ought, I think, to be written *suitor*, as in the instance above quoted from *Essays*, &c. by G. M.

The mistake arose from the similarity of the sounds; and this is one of many proofs, that when these plays

were transcribed for the press, the copies were made out by the ear.

MALONE.

131. ———*queen Guinever*———] This was king Arthur's queen, not over famous for fidelity to her husband. See the song of the *Boy and the Mantle* in Dr. Percy's Collection.

In Beaumont and Fletcher's *Scornful Lady*, the elder Loveless addresses Abigail, the old incontinent waiting-woman, by this name.

STEEVENS.

142. ———*the clout*.] The *clout* was the white mark at which archers took their aim. The *pin* was the wooden nail that upheld it.

STEEVENS.

147. *I fear too much rubbing*:] To *rub* is one of the terms of the bowling-green.

MALONE.

153. ———*to bear her fan*!] See a note on *Romeo and Juliet*, act ii. sc. 4. where Nurse asks Peter for her *fan*.

STEEVENS.

See also the representations of them.

* * *

158. *Enter—Holofernes*,] There is very little personal reflexion in Shakspeare; either the virtue of those times, or the candour of our author, has so effected, that his satire is, for the most part, general, and, as himself says:

—————*his taxing like a wild-goose, flies,*

Unclaim'd of any man.———

The place before us seems to be an exception. For by Holofernes is designed a particular character, a pedant and school-master of our author's time, one John Florio, a teacher of the Italian tongue in London, who has given us a small dictionary of that language

guage

guage under the title of *A World of Words*, which, in his epistle dedicatory, he tells us, is of little less value than Stephens's *Treasure of the Greek Tongue*, the most complete work that was ever yet compiled of its kind. In his preface, he calls those who had criticised his works, *sea-dogs or land-criticks; monsters of men, if not beasts rather than men; whose teeth are canibals, their tooongs adders forks, their lips aspes poison, their eyes basiliskes, their breath the breath of a grave, their words like swordes of Turks, that strive which shall dive deepest into a Christian lying bound before them.* Well therefore might the mild Nathaniel desire Holofernes to *abrogate scurrility*. His profession too is the reason that Holofernes deals so much in Italian sentences. There is an edition of *Love's Labour's Lost*, printed 1598, and said to be *presented before her highness this last Christmas, 1597.* The next year, 1598, comes out our John Florio, with his *World of Words*, *recen-tibus odiis*; and in the preface, quoted above, falls upon the comic poet for bringing him on the stage. *There is another sort of leering curs, that rather snarle than bite, whereof I could instance in one, who lighting on a good sonnet of a gentleman's, a friend of mine, that loved better to be a poet than to be counted so, called the author a rymer—Let Aristophanes and his comedians make plaies, and scowre their mouths on Socrates; those very mouths they make to vitifie, shall be the means to amplifie his virtue, &c.* Here Shakspeare is so plainly marked out, as not to be mistaken. As to the sonnet of the gentleman his friend, we may be assured it was no other

other than his own; and without doubt was parodied in the very sonnet beginning with *The praiseful princess*, &c. in which our author makes Holofernes say, *He will something affect the letter, for it argues facility.* And how much John Florio thought this *affectation argued facility*, or quickness of wit, we see in this preface, where he falls upon his enemy, H. S. *His name is H. S. Do not take it for the Roman H. S. unless it be as H. S. is twice as much and an half, as half an AS.* With a great deal more to the same purpose; concluding his preface in these words, *The resolute John Florio.* From the ferocity of this man's temper it was, that Shakspeare chose for him the name which Rabelais gives to his pedant of Thubal Holoferne.

WARBURTON.

Dr. Warburton is certainly right in his supposition that *Florio* is meant by the character of *Holofernes*. *Florio* had given the first affront. "The plaies, says he, that they plaie in England, are neither *right comedies*, nor *right tragedies*; but representations of *histories* without any decorum."—The scraps of Latin and Italian are transcribed from his works, particularly the proverb about *Venice*, which has been corrupted so much. The *affectation of the letter*, which argues *facilitie*, is likewise a copy of his manner. We meet with much of it in the sonnets to his patrons.

"In Italie your lordship well hath seene

"Their manners, monuments, magnificence,

"Their language learnt, in sound, in style, in sense,

"Prooving

“ Prooving by profiting, where you have *beene*.
 —“ To adde to fore-learn'd facultie, *facilitie*.”

Mr. Warton informs us in his *Life of Sir Tho. Pope*, that there was an old play of *Holophernes* acted before the princess Elizabeth in the year 1556.

FARMER.

Florio pointed his ridicule not only at dramatick performances, but even at performers. Thus, in his preface to this work, “ —as if an owle should represent an eagle, or some tara-rag player should act the princely Telephus with a voyce as rag'd as his clothes, a grace as bad as his voyce.”

STEEVENS.

161. *ripe as a pomewater*,—] A species of apple formerly much esteemed. *Malus Carbonaria*. See Gerard's *Herbal*, edit. 1597, p. 1273.

Again, in the old ballad of *Blew Cap for Me*:

“ Whose cheeks did resemble two roasting *pome-waters*.”

STEEVENS.

162. *in the ear of Cælo*,—] In Florio's dictionary, 1595, *Cielo* is defined “ *heaven, the skie, firmament, or welkin* ;” and *terra* is explained thus: “ The element called *earth* ; anie ground, earth, countrie, *land, soile*,” &c.

MALONE.

177. —‘*twas a pricket*.] In a play called *The Return from Parnassus*, 1606, I find the following account of the different appellations of deer, at their different ages :

“ *Amoretto*. I caused the keeper to sever the *rascal* deer from the *bucks of the first head*. Now, sir, a *buck* is, the *first* year, a *fawn* ; the *second* year, a *pricket* ;
 the

the *third* year, a *sorrell*; the *fourth* year, a *soare*; the *fifth*, a *buck of the first head*; the *sixth* year, a *compleat buck*. Likewise your *hart* is the *first* year, a *calfe*; the *second* year, a *brocket*; the *third* year, a *spade*; the *fourth* year, a *stag*; the *sixth* year, a *hart*. A *roe-buck* is the *first* year, a *kid*; the *second* year, a *girl*; the *third* year, a *hemuse*; and these are your special beasts for chase."

Again, in *A Christian turn'd Turk*, 1612 :—"I am but a *pricket*, a mere *sorell*; my head's not harden'd yet."

STEEVENS.

186. *And such barren plants are set before us, that we thankful should be*

(Which we of taste and feeling are) for those parts that do fructify in us more than he.]

This stubborn piece of nonsense, as somebody has called it, wants only a particle, I think, to make it sense. I would read,

(Which we of taste and feeling are), &c.

Which, in this passage, has the force of *as*, according to an idiom of our language, not uncommon, though not strictly grammatical. What follows is still more irregular; for I am afraid our poet, for the sake of his rhyme, has put *he* for *him*, or rather *in him*. If he had been writing prose, he would have expressed his meaning, I believe, more clearly, thus:—*that do fructify in us more than in him*.

TYRWHITT.

I have followed Mr. Tyrwhitt's reading.

STEEVENS.

188.

188. *For as it would ill become me to be vain, indis-*
creet, or a fool,

So were there a patch set on learning, to see him
in a school:] The meaning is, to be in a
school would as ill become a *patch*, or low fellow, as
folly would become me. JOHNSON.

Patch here seems to signify a *mark of disgrace*, similar
to the badge, which, in many places, the poor are
obliged to wear, as a stigma to deter others from im-
ploring parochial relief. HENLEY.

200. *The allusion holds in the exchange.] i. e.* the
riddle is as good when I use the name of Adam, as
when you use the name of Cain. WARBURTON.

217. *The praiseful princess, &c.]* The ridicule
designed in this passage may not be unhappily illus-
trated by the alliteration in the following lines of
Ulpian Fullwell, in his Commemoration of Queen
Anne Bullayne, which makes part of a collection
called *The Flower of Fame*, printed 1575 :

“ Whose princely praise hath pearst the pricke,

“ And price of endless fame,” &c. STEEVENS.

239. —*if their daughters be capable, &c.]* Of
this *double entendre*, despicable as it is, Mr. Pope and
his coadjutors availed themselves, in their unsucces-
ful comedy called *Three Hours after Marriage*.

STEEVENS.

243. —*quasi person.—]* So, in *Holinshed*,
P. 953 :

“ Jerom was vicar of Stepnie, and Garard was
person

person of Honie-Lane." I believe, however, we should write the word—persone. The same play on the word *pierce* is put into the mouth of *Falstaff*.

STEEVENS.

Person, Sir William Blackstone observes in his *Commentaries*, is the original and proper term; *Persona ecclesiæ*.

MALONE.

253. *Fauste, precor gelidâ*—] Holofernes, the Curate, is employed in reading the letter to himself; and while he is doing so, that the stage may not stand still, he either pulls out a book, or, repeating some verses by heart from Mantuanus, comments upon the character of that poet. Baptista Spagnolus (surnamed Mantuanus, from the place of his birth) was a writer of poems, who flourished towards the latter-end of the 15th century.

THEOBALD.

Fauste, precor gelidâ, &c.] A note of La Monnoye's on these very words in *Les Contes des Beriers*, Nov. 42, will explain the humour of the quotation, and shew how well Shakspeare has sustained the character of his pedant.—*Il designe le Carme Baptiste Mantuan, dont au commencement du 16 siecle on lisoit publiquement à Paris le Poesies; si celebres alors, que, comme dit plaisamment Farnabe dans sa preface sur Martial, les Pedans ne faisoient nulle difficulté de preferer à le Arma virumque cano le Fauste precor gelidâ, c'est-a-dire, à l'Eneide de Virgil les Eclogues de Mantuan, la premiere desquelles commence par Fauste precor gelidâ.*

WARBURTON.

The

The *Eclogues* of Mantuanus the Carmelite were translated before the time of Shakspeare, and the Latin printed on the opposite side of the page for the use of schools.

STEEVENS.

From a passage in Nashe's *Apologie of Pierce Penniless*, 1593, the *Eclogues* of Mantuanus appear to have been a school-book in our author's time :

" With the first and second leafe he plais very prettilie, and in ordinarie terms of extenuating, ver-dits *Pierce Penniless* for a *grammar-school wit* ; saies, his margine is as deeplie learned as *Fauste precor gelidâ*."

MALONE.

256. ——— *Vinegia, Vinegia,*

Chi non ti vidi, ei non te pregia.] In old editions : *Venechi, venache a, qui non te vide, i non te piacch.* And thus Mr. Rowe and Mr. Pope. But that poets, scholars, and linguists, could not restore this little scrap of the true Italian, is to me unaccountable. Our author is applying the praises of Mantuanus to a common proverbial sentence, said of Venice, *Vinegia, Vinegia ! qui non te vidi, ei non te pregia.* O Venice, Venice, he who has never seen thee, has thee not in esteem.

THEOBALD.

The proverb, as I am informed, is this ; *He that sees Venice little, values it much ; he that sees it much, values it little.* But I suppose Mr. Theobald is right, for the true proverb would not serve the speaker's purpose.

JOHNSON.

The proverb stands thus in *Howell's Letters*, Book I. sect. 1. l. 36.

E

" *Venetia,*

“*Venetia, Venetia, chi non te vede, non te pregia,*

“*Ma chi t’ ha troppo veduto te dispregia.*”

“*Venice, Venice, none thee unseen can prize;*

“*Who thee hath seen too much, will thee despise.*”

The players, in their edition, have thus printed the first line: *Venichie, vencha, que non te unde, que non te perreche.*

STEEVENS.

Our author, without doubt, found this Italian proverb in Florio’s *Second Frutes*, 4to. 1591, where it stands thus:

“*Venetia, chi non ti vede, non ti pretia;*

“*Ma chi ti vede, bengli costa.*”

MALONE.

282. —[*Ovidius Naso was the man:*—] Our author makes his pedant affect the being conversant with the best authors: contrary to the practice of modern wits, who represent them as despisers of all such. But those who know the world, know the pedant to be the greatest affecter of politeness.

WARBURTON.

285. —[*so doth the hound his master, the ape his keeper, the tired horse his rider.*] The tired horse was the horse adorned with ribbands—the famous Banks’s horse so often alluded to. Lilly, in his *Mother Bombie*, brings in a *Hackneyman* and Mr. *Halfpenny* at cross-purposes with this word: “*Why didst thou boare the horse through the eares?*” “*—It was for tiring.*”

“*He would never tire,*” replies the other.

FARMER.

300. —Trip and go, my sweet;—] So, in *Summer's Last Will and Testament*, by Nashe, 1600:

“Trip and go, heave and hoe,

“Up and down, to and fro.”—

Perhaps originally the burthen of a song. MALONE.

These words are certainly part of an old popular song. There is an ancient musical medley, beginning, *Trip and go hey!*

REMARKS.

309. —colourable colours.—] That is, specious, or fair seeming appearances.

JOHNSON.

314. —(being repast)—] Before repast, is the reading of the first quarto, 1598. *Being* repast, that of the folio, 1623.

MALONE.

329. —*I am toiling in a pitch*;—] Alluding to lady Rosaline's complexion, who is through the whole play represented as a black beauty.

JOHNSON.

355. *The night of dew that on my cheeks down flows*:] This phrase, however quaint, is the poet's own. He means, *the dew that nightly flows down his cheeks*. Shakspeare, in one of his other plays, uses *night of dew* for *dewy night*; but I cannot at present recollect in which.

STEEVENS.

Why not *dew of night*?

MUSGRAVE.

373. —*he comes in like a perjure*,—] The punishment of perjury is to wear on the breast a paper expressing the crime.

JOHNSON.

Thus *Holinshed*, p. 838, speaking of Cardinal Wolsey, “—he so punished perjurie with open punish-

E ij

ment,

ment, and *open papers wearing*, that in his time it was less used."

Again, in Leicester's *Common-wealth*, "—the gentlemen were all taken and cast into prison, and afterwards were sent down to Ludlow, there to *wear papers of perjury*." STEEVENS.

378. *Thou mak'st the triumvir*,—] The quarto, 1598, has *triumpherie*. MALONE.

399. *To lose an oath to win a paradise?*] The *Passionate Pilgrim*, 1598, in which this sonnet is also found, reads—to *break* an oath—But the opposition between *lose* and *win* is much in our author's manner.

MALONE.

400. —the *liver vein*,—] The liver was anciently supposed to be the seat of love. JOHNSON.

404. *All hid, all hid*,—] The children's cry at *hide and seek*. MUSGRAVE.

413. —*amber coted*.] To *cote* is to outstrip, to overpass. So, in *Hamlet*:

"———certain players

"We *coted* on the way."

Again, in Chapman's *Homer*:

"——Words her worth had prov'd with deeds,

"Had more ground been allow'd the race, and
coted far his steeds." STEEVENS.

Quoted (for so I would read) here, I think, signifies *marked, written down*. So, in *All's Well that Ends Well*:

"He's *quoted* for a most perfidious knave."

The word in the old copy is—*coted*; but that (as Dr. Johnson

Johnson has observed in the last scene of this play) is only the old spelling of *quoted*, owing to the transcriber's trusting to his ear, and following the pronunciation. To *cote*, though elsewhere used by our author with the signification of *overtake*, will, in my opinion, by no means suit here. MALONE.

424. ————*but a fever she*

Reigns in my blood,—] So, in *Hamlet* :

“For, like the hectic, in my blood he rages.”

STEEVENS.

439. *Air, would I might triumph so!]* Perhaps we may better read,

Ah! *would I might triumph so!*

JOHNSON.

440. ————*my hand is sworn,]* A copy of this sonnet is printed in *England's Helicon*, 1614, and reads,

“But, alas! my hand *hath* sworn.”

It is likewise printed as Shakspeare's, in Jaggard's *Collection*, 1599.

STEEVENS.

446. ————*even Jove would swear,]* The word *even* has been supplied; and the two preceding lines are wanting in the copy published in *England's Helicon*, 1614.

STEEVENS.

451. ————*my true love's fasting pain.]* *Fasting* is *longing, hungry, wanting.*

JOHNSON.

471. *Her hairs were gold, crystal the other's eyes:]* The first folio reads: *On her hairs, &c.* The context, I think, clearly shews that we ought to read,

One, her hairs were gold, crystal the other's eyes.
i. e. *the hairs of one of the ladies were of the colour of gold, and the eyes of the other as clear as crystal.* The

king is speaking of the panegyricks pronounced by the two lovers on their mistresses.

One was formerly pronounced *on*. Hence the mistake. See a note on *The Two Gentlemen of Verona*.

The same mistake has happened in *All's Well that Ends Well* (first folio) :

“A traveller is a good thing after dinner—but on that lies two thirds,” &c.

The two words are frequently confounded in our ancient dramas.

Since I wrote the above, I have found my conjecture confirmed by the first quarto edition of this play, 1598, which reads, “*One*, her hairs,” &c.

MALONE.

477. *How will he triumph, leap, and laugh at it?*] To leap is to exult, to skip for joy. JOHNSON.

484. *Your eyes do make no coaches;*—] Alluding to a passage in the king's sonnet :

“No drop but as a coach doth carry thee.”

STEEVENS.

495. *To see a king transformed to a knot!*] Knot has no sense that can suit this place. We may read *sat*. The rhimes in this play are such, as that *sat* and *sat* may be well enough admitted. JOHNSON.

A *knot* is, I believe, a *true lover's knot*, meaning that the king

—lay'd his wreathed arms a'hwart

His loving bosom so long,

i. e. remained so long in the lover's posture, that he seemed actually transformed into a *knot*. The word
sat

sat is in some counties pronounced *sot*. This may account for the seeming want of exact rhyme. In the old comedy of *Albumazar* the same thought occurs :

“ Why should I twine my arms to *cables* ? ”

So, in *The Tempest* :

“ ———sitting,

“ His arms in this sad *knot*.”

Again, in *Titus Andronicus* :

“ Marcus, unknit that sorrow-wreathen *knot* :

“ Thy niece and I, poor creatures, want our hands,

“ And cannot passionate our ten-fold grief

“ With folded arms.”

Again, in the *Raging Turk*, 1611 :

“ ———as he walk'd

“ Folding his arms up in a pensive *knot*.”

STEEVENS.

A *knot* is likewise a Lincolnshire bird of the snipe kind. It is foolish even to a proverb, and it is said to be easily ensnared. Ray, in his *Ornithology*, observes, that it took its name from Canute, who was particularly fond of it.

The *knot* is enumerated among other delicacies by Sir Epicure Mammon, in Ben Jonson's *Alchemist* :

“ My foot-boy shall eat pheasants, &c.

“ *Knotts*, godwits,” &c.

Again, in the 25th Song of Drayton's *Polyolbion* :

“ The *knot* that called was Canutus' bird of old,

“ Of that great king of Danes his name that still doth hold,

“ His

“ His appetite to please that far and near were sought.”

COLLINS.

The old copy, however, reads a *gnat*, and Mr. Tollet seems to think it contains an allusion to St. *Matthew*, ch. xxiii. v. 24. where the metaphorical term of a *gnat* means a thing of least importance, or what is proverbially small. The smallness of a *gnat* is likewise mentioned in *Cymbeline*.

STEEVENS.

If instead of the king *himself*, his *arms only* had been mentioned, *knot* (or, as it is pronounced in some parts of the kingdom, *knat*) might have been admitted; or if the king had been destined to be served up at a *feast*, we might then read *knot*, “ Canutus’ bird;” but, as his majesty of Navarre, who had devoted himself to a life of study, watching, and fasting, was also a martyr to love, the old reading may be presumed to be the true one, and that he was become as *slender* as a GNAT.

HENLEY.

499. —critick *Timon*—] *Critick* and *critical* are used by our author in the same sense as *cynick* and *cynical*. Iago, speaking of the fair sex as harshly as is sometimes the practice of Dr. Warburton, declares he is *nothing if not critical*.

STEEVENS.

Mr. Steevens’s observation is supported by our author’s 112th *Sonnet*:

“ ————my adder’s sense

“ To *crytick* and to *flatterer* stopped are.”

MALONE.

510. *With men-like men, of strange inconstancy.*]

This

This is a strange senseless line, and should be read thus:

With vane-like men, of strange inconstancy.

WARBURTON.

This is well imagined, but perhaps the poet may mean, *with men like common men.*

JOHNSON.

I believe the emendation is proper. So, in *Much Ado about Nothing*:

“ If speaking, why a *vane* blown with all winds.”

STEEVENS.

The following passage in *King Henry IV. P. III. act iii. sc. 1.* adds such support to Dr. Warburton's emendation, that I should not scruple to give it a place in the text:

“ Look, as I blow this feather from my face,

“ And as the air blows it to me again,

“ Obeying with my wind when I do blow,

“ And yielding to another when it blows,

“ Commanded always by the greater gust ;

“ *Such is the lightness of your common men.*”

Strange was first added in the second folio, and consequently any other word, as well as that, may have been the author's ; for all the additions in that copy appear manifestly to have been capricious and arbitrary, and are generally very injudicious.

MALONE.

Acute as Dr. Warburton's conjecture is, the old reading should maintain its place. The king and his companions were to shew themselves superior to the rest of mankind by an inflexible perseverance in the execution

execution of their project; but, having violated their vows, Biron tells them *he is betrayed, by associating with men who, notwithstanding all their boasts of superior firmness, are as fickle as the common herd of mankind*; nay, whose inconstancy appears the more strange, as they had bound themselves by an oath. HENLEY.

513. *In pruning me?—*] A bird is said to *prune* himself, when he picks and sleeks his feathers. So, in *King Henry IV. Part I.*

“Which makes him *prune* himself, and bristle up

“The crest of youth.”—— STEEVENS.

567. *She, an attending star,——*] Something like this is a stanza of Sir Henry Wotton, of which the poetical reader will forgive the insertion:

*You meaner beauties of the night,
That poorly satisfy our eyes
More by your number than your light:*

*You common people of the skies,
What are ye when the sun shall rise?* JOHNSON.

590. —— *Black is the badge of hell,
The hue of dungeons, and the scowl of night;*

In former editions,

—— *the school of night.*

But I have preferred the conjecture of my friend Mr. Warburton, who reads,

—— *the scowl of night,*

as it comes nearer in pronunciation to the corrupted reading, as well as agrees better with the other images.

THEOBALD.

592.

592. *And beauty's crest becomes the heavens well.*] *Crest* is here properly opposed to *badge*. *Black*, says the king, is the *badge of hell*, but that which graces the heaven is the *crest of beauty*. *Black* darkens hell, and is therefore hateful: *white* adorns heaven, and is therefore lovely.

JOHNSON.

And beauty's *crest* becomes the heavens well, *i. e.* the very *top*, the *height* of beauty, or the utmost degree of fairness, becomes the heavens. So the word *crest* is explained by the poet himself in *King John*:

"———this is the very *top*,

"The *height*, the *crest*, or *crest* unto the *crest*

"Of murder's arms."

In heraldry, a *crest* is a device placed above a coat of arms. Shakspeare therefore assumes the liberty to use it in a sense equivalent to *top* or *utmost height*, as he has used *spire* in *Coriolanus*:

"—to the *spire* and top of praises vouch'd."

So, "the *cap* of all the fools alive" is the *top* of them all, because *cap* was the uppermost part of a man's dress." See *All's Well that Ends Well*.

TOLLET.

624. *Some tricks, some quilllets, how to cheat the devil.*]

Quillet is the peculiar word applied to law-chicane. I imagine the original to be this. In the French pleadings, every several allegation in the plaintiff's charge, and every distinct plea in the defendant's answer, began with the words *qu'il est*;—from whence

was formed the word *quillet*, to signify a false charge or an evasive answer.

WARBURTON.

627. ——— *affection's men at arms :*] *A man at arms* is a soldier armed at all points, both offensively and defensively. It is no more than, *Ye soldiers of affection.*

JOHNSON.

643. *The nimble spirits in the arteries ;*] In the old system of physick they gave the same office to the *artèries* as is now given to the nerves ; it appears from the name, which is derived from ἀρτὰ ρηπειν.

WARBURTON.

650. *Teaches such beauty as a woman's eye ?*] *i. e.* a lady's eye gives a fuller notion of beauty than any author.

JOHNSON.

656. ——— *we have forsworn our books :*] *i. e.* our true *books*, from which we derive most information — the eyes of women.

MALONE.

658. *In leaden contemplation have found out*

Such fiery numbers, —] *Numbers* are, in this passage, nothing more than *poetical measures*. Could you, says Biron, by solitary contemplation, have attained such *poetical fire*, such *sprightly numbers*, as have been prompted by the eyes of beauty?

JOHNSON.

673. ——— *the suspicious head of theft is stopp'd :*] “ *The suspicious head of theft*, is the head suspicious of theft.” “ He watches like one that fears robbing,” says Speed, in *The Two Gentlemen of Verona*. This transposition of the adjective is sometimes met with. Grimme tells us, in *Damon and Pythias* :

“ A heavy pouch with golde makes a light hart.”

FARMER.

677. For valour, is not love a Hercules,

Still climbing trees in the Hesperides?] The poet is here observing how all the senses are refined by love. But what has the poor sense of *smelling* done, not to keep its place among its brethren? Then Hercules's *valour* was not in *climbing the trees*, but in attacking the dragon *guardant*. I rather think, that for *valour* we should read *savour*, and the poet meant, that Hercules was allured by the *odour* and *fragrancy* of the golden apples.

THEOBALD.

680. As bright Apollo's lute, strung with his hair;] This expression, like that other in *The Two Gentlemen of Verona*, of—

“ Orpheus' harp was strung with poets' sinews,” is extremely beautiful, and highly figurative. Apollo, as the sun, is represented with golden hair; so that a lute strung with his hair, means no more than strung with gilded wire.

WARBURTON.

—as sweet and musical

As bright Apollo's lute, strung with his hair.] The author of *The Revisal* supposes this expression to be allegorical, p. 138. “ Apollo's lute strung with sunbeams, which in poetry are called hair.” But what idea is conveyed by Apollo's lute *strung with sunbeams*? Undoubtedly the words are to be taken in their literal sense: and, in the style of Italian imagery, the thought is highly elegant. The very same sort

F

of

of conception occurs in Lilly's *Midas*, a play which most probably preceded Shakspeare's. Æt iv. sc. 1. Pan tells Apollo, "Had thy lute been of lawrell, and the *strings* of *Daphne's* *haire*, thy tunes might have been compared to my notes," &c.

WARTON.

The same thought occurs in *How to chuse a Good Wife from a Bad*, 1608 :

"Hath he not torn those gold wires from thy head,

"Wherewith Apollo would have strung his harp,

"And kept them to play musick to the gods?"

Lilly's *Midas*, quoted by Mr. Warton, was published in 1592.

STEEVENS.

681. *And, when love speaks, the voice of all the gods*

Makes heaven drowsy with the harmony.] This

nonsense we should read and point thus :

And when love speaks the voice of all the gods,

Mark, heaven drowsy with the harmony.

i. e. in the voice of love alone is included the voice of all the gods. Alluding to that ancient theogony, that Love was the parent and support of all the gods. Hence, as Suidas tells us, Palæphatus wrote a poem called, "Ἀφροδίτης καὶ Ἐρωῖος φωνὴ καὶ λόγος. *The voice and speech of Venus and Love*, which appears to have been a kind of cosmogony, the harmony of which is so great, that it calms and allays all kinds of disorders: alluding again to the ancient use of musick, which was to compose monarchs, when, by reason of

the

the cares of empire, they used to pass whole nights in restless inquietude. **WARBURTON.**

The ancient reading is,

Make heaven———

JOHNSON.

I cannot find any reason for this emendation, nor do I believe the poet to have been at all acquainted with that ancient theogony mentioned by the critick. The former reading, with the slight addition of a single letter, was, perhaps, the true one. *When LOVE speaks (says Biron), the assembled gods reduce the elements of the sky to a calm, by their harmonious applauses of this favoured orator.*

Mr. Collins observes, that the meaning of the passage may be this—*That the voice of all the gods united, could inspire only drowsiness, when compared with the cheerful effects of the voice of Love.* That sense is sufficiently congruous to the rest of the speech; and much the same thought occurs in *The Shepherd Arsileus' Reply to Syrenus' Song*, by Bar. Yong; published in *England's Helicon*, 1614 :

“ Unless mild *Love* possess your amorous breasts,

“ If you sing not of him, your songs *do weary.*”

Dr. Warburton has raised the idea of his author, by imputing to him a knowledge, of which, I believe, he was not possessed; but should either of these explanations prove the true one, I shall offer no apology for having made him stoop from the critick's elevation. I would, however, read,

Makes heaven drowsy with its harmony.

Though the words *mark!* and *behold!* are alike used

to bespeak or summon attention, yet the former of them appears so harsh in Dr. Warburton's emendation, that I read the line several times over, before I perceived its meaning. To *speak* the *voice* of the gods, appears to me as defective in the same way. Dr. Warburton, in a note on *All's Well that Ends Well*, observes, that to *speak a sound* is a *barbarism*. To *speak a voice* is, I think, no less reprehensible.

STEEVENS.

Few passages have been more canvassed than this. I believe, it wants no alteration of the words, but only of the pointing :

*And when love speaks (the voice of all), the gods
Make heaven drowsy with thy harmony.*

Love, I apprehend, is called the *voice of all*, as gold, in *Timon*, is said to *speak with every tongue*; and the *gods* (being drowsy themselves *with the harmony*) are supposed to make heaven drowsy. If one could possibly suspect Shakspeare of having read *Pindar*, one should say, that the idea of musick making the hearers drowsy, was borrowed from the first Pythian.

TYRWHITT.

Perhaps here is an accidental transposition. We may read, as I think some one has proposed before,

“ The voice *makes* all the gods

“ *Of* heaven drowsy with the harmony.”

FARMER.

That harmony had the power to make the hearers drowsy, the present commentator might infer from the effect it usually produces on himself. In *Cynthia's Revenge*,

Revenge, 1613, however, is an instance which should weigh more with the reader :

“ Howl forth some ditty, that vast hell may ring

“ With charms all potent, earth *asleep to bring*.”

Again, in the *Midsummer Night's Dream* :

“ —musick call, and strike more dead

“ Than common *sleep*, of all these five the sense.”

STEEVENS.

So, also, in *King Henry IV. Part II.*

“ ———softly pray ;

“ Let there be no noise made, my gentle friends ;

“ Unless some dull and favourable hand

“ Will whisper *musick* to my wearied spirit.”

Again, in *Pericles*, 1609 :

“ ———Most heavenly *musick* !

“ It nips me into listening, and thick *slumber*

“ Hangs on mine eyes.—Let me rest.”

MALONE.

The voice may signify the assenting voice ; as in *Hamlet* :

“ Give every man thy ear, but few thy *voice*.”

By *harmony* I presume the poet means *unison*.

MUSGRAVE.

One might almost persuade one's self that the poet, in this description, meant to allegorize the correspondence between the seven primary colours, and the chords that sound the seven notes in the diatonic scale, had this discovery been made in his own time.

HENLEY.

687. *From women's eyes this doctrine I derive :]* In

F i i j

this

this speech I suspect a more than common instance of the inaccuracy of the first publishers :

From women's eyes this doctrine I derive,
and several other lines, are as unnecessarily repeated. Dr. Warburton was aware of this, and omitted two verses, which Dr. Johnson has since inserted. Perhaps the players printed from piece-meal parts, or retained what the author had rejected, as well as what had undergone his revisal. It is here given according to the regulation of the old copies.

STEEVENS.

695. ————*a word that loves all men ;]* i. e. pleasing to all men. So, in the language of our author's time, *it likes me well, for it pleases me.* Shakspeare here uses the word thus licentiously, merely for the sake of the antithesis. *Men*, in the following line, are with sufficient propriety said to be the authors of women, and these again of men, the aid of both being necessary to the continuation of the human race. There is surely, therefore, no need of any of the alterations that have been proposed to be made in these lines.

MALONE.

720. ————*sow'd cockle reap'd no corn ;]* This proverbial expression intimates, that beginning with perjury, they can expect to reap nothing but falsehood. The following lines lead us to this sense.

WARBURTON.

723. *If so, our copper buys no better treasure.]* Here Mr. Theobald ends the third act.

JOHNSON.

ACT

ACT V.

Line 1. *SATIS, quod sufficit.*] *i. e.* Enough's as good as a feast. STEEVENS.

2. —your reasons at dinner have been, &c.] I know not well what degree of respect Shakspeare intends to obtain for this vicar, but he has here put into his mouth a finished representation of colloquial excellence. It is very difficult to add any thing to this character of the school-master's table-talk, and perhaps all the precepts of Castiglione will scarcely be found to comprehend a rule for conversation so justly delineated, so widely dilated, and so nicely limited.

It may be proper just to note, that *reason* here, and in many other places, signifies *discourse*; and that *audacious* is used in a good sense for *spirited, animated, confident*. *Opinion* is the same with *obstinacy* or *opini-atreté*. JOHNSON.

So, again, in this play:

“Yet fear not thou, but speak *audaciously*.”

STEEVENS.

4. —without affection,] *i. e.* without affectation. So, in *Hamlet*: “—No matter that might indite the author of *affection*.” So, in *Twelfth-Night*: Malvolio is call'd “an *affection'd* ass.” STEEVENS.

—audacious without impudency,—] *Audacious* was

was not always used by our ancient writers in a bad sense. It means no more here, and in the following instance from Ben Jonson's *Silent Woman*, than *liberal* or *commendable boldness*:

“ —she that shall be my wife, must be accomplished with courtly and *audacious* ornaments.”

STEEVENS.

10. —*his tongue filed*,—] Chaucer, Skelton, and Spenser, are frequent in their use of this phrase. Ben Jonson has it likewise.

STEEVENS.

18. —*point-devisé*—] A French expression for the utmost, or *finical* exactness. So, in *Twelfth Night*, Malvolio says:

“ I will be *point-device*, the very man.”

STEEVENS.

23. —*This is abhominable*,—] So the word is constantly spelt in the old moralities and other antiquated books:

“ And then I will bryng in

“ *Abhominable* lyving.” *Lusty Juventus*, 1561.

STEEVENS.

25. *it insinuateth me of insanie*;—] In former editions, *it insinuateth me of infamy*: Ne intelligis, domine? *to make frantick, lunatick?*

Nath. Laus Deo, *bene* intelligo.

26. *to make frantick, lunatick?*] We should certainly read:

“ —*to be frantick*.”

STEEVENS.

Hol. Bome, boon *for* boon Prescian; a little scratch, 'twill serve.

This play is certainly none of the best in itself, but the

the editors have been so very happy in making it worse by their indolence, that they have left me Augeas's stable to cleanse: and a man had need to have the strength of a Hercules to heave out all their rubbish. But to business: Why should *infamy* be explained by making *frantick, lunatick*? It is plain and obvious that the poet intended the pedant should coin an uncouth affected word here, *insanie*, from *insania* of the Latins. Then, what a piece of unintelligible jargon have these learned criticks given us for Latin? I think, I may venture to affirm, I have restored the passage to its true purity.

Nath. *Laus Deo*, bone, intelligo.

The curate, addressing with complaisance his brother pedant, says, *bone*, to him, as we frequently in *Terence* find *bone vir*; but the pedant, thinking he had mistaken the adverb, thus descants on it.

Bone?—*bone* for *benè*. Priscian *a little scratched*: 'twill serve. Alluding to the common phrase, *Diminuis Prisciani caput*, applied to such as speak false Latin.

THEOBALD.

Insanie appears to have been a word anciently used. In a book entitled, *The Fall and evil Successe of Rebellion from Time to Time*:

“After a little *insanie* they fled tag and rag.”

STEEVENS.

There seems yet something wanting to the integrity of this passage, which Mr. Theobald has in the most corrupt and difficult places very happily restored. For *ne intelligis, domine*? to make *frantick, lunatick*, I read

read (*nonne intelligis, domine?* to be mad, frantick, lunatick. JOHNSON.

I should rather read, "it insinuateth men of insanie." FARMER.

38. —[*the alms-basket of words!*—] i. e. the refuse of words. The refuse meat of great families was formerly sent to the prisons. So, in the *Inner Temple Masque*, 1619, by T. Middleton: "his perpetual lodging in the King's Bench, and his ordinary out of the basket." Again, in *If this be not a good Play the Devil is in It*, 1612: "He must feed on beggary's basket." STEEVENS.

41. *Honorificabilitudinitatibus*:] This word, whence-soever it comes, is often mentioned as the longest word known. JOHNSON.

It occurs likewise in Marston's *Dutch Courtezan*, 1604:

"His discourse is like the long word *honorificabilitudinitatibus*; a great deal of sound and no sense." I meet with it likewise in Nash's *Lenten Stuff*, &c. 1599. STEEVENS.

42. —[*a flap-dragon*.] A *flap-dragon* is a small inflammable substance, which topers swallow in a glass of wine. See a note on *King Henry IV.* Part II. act ii. sc. ult. STEEVENS.

51. Moth. *The third of the five vowels, &c.*] In former editions: *The last of the five vowels, if you repeat them; or the fifth, if I;*

Hol. *I will repeat them, a, e, I*——

Moth. *The sheep: the other two concludes it out.*

Is not the *last* and the *fifth* the same vowel? Though my correction restores but a poor conundrum, yet if it restores the poet's meaning, it is the duty of an editor to trace him in his lowest conceits. By O, U, Moth would mean—Oh, you—*i. e.* You are the sheep still, either way; no matter which of us repeats them.

THEOBALD.

57. —a quick venew of wit:—] A *venew* is the technical term for a *bout* at the fencing-school. So, in the *Four Prentices of London*, 1632:

“————in the fencing-school

“To play a *venew*.”

STEEVENS.

79. —the charge-house—] I suppose, is the *free-school*.

STEEVENS.

93. —I do beseech thee, remember thy courtesy; I beseech thee, apparel thy head:—] I believe, a word was omitted at the press; and would read—“I beseech thee, remember *not* thy courtesy,” &c. Do *not* stand upon ceremony; be covered.

MALONE.

100. —dally with my excrement,—] The author has before called the beard *valour's excrement*, in the *Merchant of Venice*.

JOHNSON.

144. —if this fadge not,—] *i. e.* suit not. Several instances of the use of this word are given in *Twelfth Night*.

STEEVENS.

146. *Via*,—] An Italian exclamation, signifying, *Courage! come on!*

STEEVENS.

163. —to make his god-head wax;] To *wax* anciently

anciently

anciently signified to *grow*. It is yet said of the moon, that she *waxes* and *wanes*.

So, in Drayton's *Polyolbion*, song 1.

"I view those wanton brooks that *waxing* still do wane."

Again, in Lilly's *Love's Metamorphosis*, 1601:

"Men's follies will ever *wax*, and then what reason can make them wise?"

Again, in the *Polyolbion*, song 5.

"The stem shall strongly *wax*, as still the trunk doth wither."

STEEVENS.

175. — *taking it in snuff*;] *Snuff* is here used equivocally for *anger*, and the *snuff of a candle*. See more instances of this conceit in *K. Henry IV.* Part I. act i. scene 3.

STEEVENS.

181. — *for past cure is still past care*.] So, in our author's 147th sonnet:

"Past *cure* I am, now reason is past *care*,

"And frantick mad with evermore unrest."

MALONE.

188. *Nay, I have verses too, I thank Biron*:] Here, and indeed throughout this play, the name of *Biron* is accented on the second syllable. In the first quarto, 1598, he is always called *Berowne*, as probably the name was then pronounced.

MALONE.

197. '*Ware pencils*! —] The former editions read:

Were *pencils* —

Sir T. Hanmer here rightly restored,

'Ware *pencils* —

Rosaline,

Rosaline, a black beauty, reproaches the fair Katharine for painting.

JOHNSON.

The folio reads :

Ware pensals—

STEEVENS.

199. ——— *so full of O's—*] i. e. pimples.

Shakspeare talks of “ ——— fiery O's and eyes of light,” in another play.

STEEVENS.

200. *Pox of that jest! and I beshrew all shrows.*]

“ *Pox of that jest!*” Mr. Theobald is scandalized at this language from a princess. But there needs no alarm—the *small-pox* only is alluded to; with which, it seems, Katharine was pitted; or, as it is quaintly expressed, “ her face was full of O's.” Davison has a canzonet on his lady's sicknesse of the *poxe*: and Dr. Donne writes to his sister, “ at my return from Kent, I found *Pegge* had the *poxe*—I humbly thank God, it hath not much disfigured her.”

FARMER.

216. ——— *in by the week* !] This I suppose to be an expression taken from hiring servants or artificers; meaning, I wish I was as sure of his service for any time limited, as if I had hired him.

The expression was a common one. So, in *Vittoria Corombona*, 1612:

“ What, are you *in by the week*? So; I will try now whether thy wit be close prisoner.” Again, in the *Wit of a Woman*, 1604:

“ Since I am *in by the week*, let me look to the year.”

STEEVENS.

222. *So portent-like, &c.*] In former copies:

G

So

*So pertaunt-like, would I o'er-sway his state,
That he should be my fool, and I his fate.*

In old farces, to shew the inevitable approaches of death and destiny, the *Fool* of the farce is made to employ all his stratagems to avoid Death or Fate; which very stratagems, as they are ordered, bring the *Fool*, at every turn, into the very jaws of Fate. To this Shakspeare alludes again in *Measure for Measure* :

“ ———merely thou art Death's Fool;
“ *For him thou labour'st by thy flight to shun,*
“ *And yet run'st towards him still.*” ———

It is plain from all this, that the nonsense of *pertaunt-like*, should be read, *portent-like*, i. e. I would be his fate or destiny, and, like a *portent*, hang over, and influence his fortunes. For *portents* were not only thought to *forbode*, but to *influence*. So the Latins called a person destined to bring mischief, *fatale portentum*.

WARBURTON.

Mr. Theobald reads,

So pedant-like ——— JOHNSON.

224. *None are so, &c.*] These are observations worthy of a man who has surveyed human nature with the closest attention.

JOHNSON.

243. *Saint Dennis to saint Cupid!*——] The princess of France invokes, with too much levity, the patron of her country, to oppose his power to that of Cupid.

JOHNSON.

273. ———*spleen ridiculous*——] is a ridiculous fit.

JOHNSON.

277. *Like Muscovites, or Russians: as I guess,*] A mask of Muscovites was no uncommon recreation at court long before our author's time. In the first year of King Henry the Eighth, at a banquet made for the foreign ambassadors in the parliament-chamber at Westminster, "came the lorde Henry, earle of Wiltshire, and the lorde Fitzwater, in twoo long gounes of yellowe satin travarsed with white satin, and in every ben of white was a bend of crimosen satin, after the fashion of Russia or Ruslande, with furred hattes of grey on their hedes, either of them havying a hatchet in their handes, and bootes with pykes turned up." *Hall, Henry VIII.* p. 6. This extract may serve to convey an idea of the dress used upon the present occasion by the king and his lords at the performance of the play.

REMARKS.

315. *Beauties no richer than rich taffata.*] *i. e.* the taffata masks they wore to conceal themselves. All the editors concur to give this line to Biron; but, surely, very absurdly; for he's one of the zealous admirers, and hardly would make such an inference. Boyet is sneering at the parade of their address, is in the secret of the ladies' stratagem, and makes himself sport at the absurdity of their proem, in complimenting their beauty, when they were masked. It therefore comes from him with the utmost propriety.

THEOBALD.

342. *To tread a measure—*] The measures were dances solemn and slow. They were performed at court, and at publick entertainments of the societies

of law and equity, at their halls, on particular occasions. It was formerly not deemed inconsistent with propriety even for the gravest persons to join in them; and accordingly at the revels which were celebrated at the inns of court, it has not been unusual for the first characters in the law to become performers in *treading the measures*. To confirm this account, Mr. Reed refers to Dugdale's *Origines Juridicales*, and cites the following passage from Sir John Davies's poem called *Orchestra*, 1622:

- “ But after these as men more civil grew,
 “ He did more *grave and solemn measures frame*:
 “ With such fair order and proportion true,
 “ And correspondence ev’ry way the same,
 “ That no fault-finding eye did ever blame,
 “ For ev’ry eye was moved at the sight,
 “ With sober wond’ring and with sweet delight.
 “ Not those young students of the heav’nly
 book,
 “ Atlas the great, Prometheus the wise,
 “ Which on the stars did all their lifetime look,
 “ Could ever find such measure in the skies,
 “ So full of change, and rare varieties;
 “ Yet all the feet whereon these measures go,
 “ Are only spondees, solemn, grave, and slow.”

EDITOR.

363. *Vouchsafe, bright moon, and these thy stars,—*
 When queen Elizabeth asked an ambassador how he liked her ladies, *It is hard*, said he, *to judge of stars in the presence of the sun.*

JOHNSON.

398.

398. *Since you can cog,——*] To *cog*, signifies to falsify the dice, and to falsify a narrative, or to lye.

JOHNSON.

439. *Well-liking wits——*] *Well-liking* is the same as *en bon point*. So, in *Job*, ch. xxxix. v. 4. "Their young ones are in *good-liking*." STEEVENS.

454. *——better wits have worn plain statute-caps.*] This line is not universally understood, because every reader does not know that a statute-cap is part of the academical habit. Lady Rosaline declares that her expectation was disappointed by these courtly students, and that *better wits* might be found in the common places of education. JOHNSON.

Ros. *Well, better wits have worn plain statute-caps.*] Woollen caps were enjoined by act of parliament, in the year 1571, the 13th of queen Elizabeth. "Besides the bills passed into acts this parliament, there was one which I judge not amiss to be taken notice of—it concerned the queen's care for employment for her poor sort of subjects. It was for continuance of making and wearing woollen caps, in behalf of the trade of cappers; providing, that all above the age of six years (except the nobility and some others) should on *sabbath-days* and *holy days*, wear caps of wool, knit, thicked, and drest in England, upon penalty of ten groats." GREY.

This act may account for the distinguishing mark of Mother *Red-Cap*. I have observed that mention is made of this sign by some of our ancient pamphleteers and play-writers, as far back as the date of the act

referred to by Dr. Grey. *If that your cap be wool—* became a proverbial saying. So, in *Hans Beer-Pot*, a comedy, 1618:

“You shall not flinch; *if that your cap be wool,*

“You shall along.” STEEVENS.

I think my own interpretation of this passage is right. JOHNSON.

Probably the meaning is—*better wits may be found among the citizens*, who are not, in general, remarkable for sallies of imagination. In Marston's *Dutch Courtezan*, 1605, Mrs. Mulligrub says,—“though my husband be a citizen, and his *cap's made of wool*, yet I have wit.” Again, in the *Family of Love*, 1608:

“’Tis a law enacted by the common-council of
statute-caps.”

Again, in *News from Hell*, brought by the Devil's Carrier, 1606:

“—in a bowling alley in a *flat cap* like a shop-keeper.” STEEVENS.

469. *Fair ladies, mask'd, are roses in their bud;
Dismask'd, their damask sweet commixture shewn,
Are angels veiling clouds, or roses blown.]*

This strange nonsense, made worse by the jumbling together and transposing the lines, I directed Mr. Theobald to read thus:

Fair ladies masked are roses in their bud:

Or angels veil'd in clouds: are roses blown,

Dismask'd, their damask sweet commixture shewn.

But he, willing to shew how well he could improve a thought, would print it,

Or

Or angel-veiling clouds——

i. e. clouds which veil angels : and by this means gave us, as the old proverb says, *a cloud for a Juno*. It was Shakspeare's *purpose* to compare a fine lady to an angel ; it was Mr. Theobald's *chance* to compare her to a *cloud* : and perhaps the ill-bred reader will say a lucky one. However, I suppose the poet could never be so nonsensical as to compare a *masked lady* to a cloud, though he might compare her *mask* to one. The Oxford editor, who had the advantage both of this emendation and criticism, is a great deal more subtle and refined, and says it should not be

———*angels veil'd in clouds,*

but

———*angels vailing clouds,*

i. e. *capping* the sun as they go by him, just as a man vails his bonnet.

WARBURTON.

I know not why Sir T. Hanmer's explanation should be treated with so much contempt, or why *vailing clouds* should be *capping the sun*. *Ladies unmask'd*, says Boyet, are like *angels vailing clouds*, or letting those clouds, which obscured their brightness, sink from before them. What is there in this absurd or contemptible ?

JOHNSON.

Holinshed's *History of Scotland*, p. 91. says, "The Britons began to *avale* the hills where they had lodged." i. e. they began to descend the hills, or come down from them to meet their enemies. If Shakspeare uses the word *vailing* in this sense, the meaning is—Angels descending from clouds which
concealed

concealed their beauties; but Dr. Johnson's exposition may be better. TOLLET.

To *avale* comes from the French *aval* [Terme de batelier] Down, downward, down the stream. So, in the French *Romant de la Rose*, 1415 :

“Leaue aloit *aval* enfaisant

“Son melodieux et plaisant.”

Again, in Laneham's *Narrative of Queen Elizabeth's Entertainment at Kenelworth-Castle*, 1575 : “——as on a sea-shore when the water is *avail'd*.” STEEVENS.

Bishop Warburton's ridicule of Sir Thomas Hammer might be retorted with seven-fold vengeance upon himself. There is no sense to be made of this passage, consistent with the context, but by taking the word *veiling* for *vailing*, which Shakspeare has used in several other places. The verb to *vail* is evidently a derivative from the French *avaller*. Dr. Johnson's note well explains the import of the participle in the instance before us. HENLEY.

477. ———shapeless gear;] *Shapeless*, for uncouth, or what Shakspeare elsewhere calls *diffused*.

WARBURTON.

483. *Exeunt Ladies*.] Mr. Theobald ends the fourth act here. JOHNSON.

489. ———as pigeons peas;] This expression is proverbial:

“Children pick up words as pigeons peas,

“And utter them again as God shall please.”

See Ray's *Collection*.

STEEVENS.

492. ———wassels——] *Wassels* were meetings of rustick

rustick mirth and intemperance. So, in *Antony and Cleopatra* :

“ ——— Antony,

“ Leave thy lascivious wassels” ———

STEEVENS.

497. *He can carve too, and lisp :*] The character of Boyet, as drawn by Biron, represents an accomplished squire of the days of chivalry, particularly in the instances here noted.—“ *Le jeune Ecuyer apprenoit long-temps dans le silence cet art de bien parler, lorsqu'en qualité d'Ecuyer TRANCHANT, il étoit debout dans les repas & dans les festins, occupé à couper les viandes avec la propreté, l'adresse & l'élégance convenables, et à les faire distribuer aux nobles convives dont il étoit environné. Joinville, dans sa jeunesse, avoit rempli à la cour de Saint Louis cet office, qui, dans les maisons des Souverains, étoit quelquefois exercé par leurs propres enfans.*” *Memoires sur l'ancienne Chevalerie*, Tom. I. p. 16. HENLEY.

502. *A mean most meanly, &c.*] The *mean*, in musick, is the tenor. So, Bacon, “ The treble cutteth the air so sharp, as it returneth too swift to make the sound equal ; and therefore a *mean* or *tenor* is the sweetest.”

Again, in *Herod and Antipater*, 1622 :

“ Thus sing we descant on one plain-song, kill,

“ Four parts in one ; the *mean* excluded quite.”

Again, in Drayton's *Barons' Wars*, Cant. iii.

“ The base and treble married to the *mean*.”

STEEVENS.

505. *This is the flower that smiles on every one,*] The broken disjointed metaphor is a fault in writing. But in order to pass a true judgment on this fault, it is still to be observed, that when a metaphor is grown so common as to desert, as it were, the figurative, and to be received into the common style, then what may be affirmed of the thing represented, or the *substance*, may be affirmed of the thing representing, or the *image*. To illustrate this by the instance before us, a very complaisant, finical, over-gracious person, was so commonly called the *flower*, or, as he elsewhere expresses it, the *pink of courtesy*, that in common talk, or in the lowest style, this metaphor might be used without keeping up the image, but any thing affirmed of it as an *agnomen*: hence it might be said, without offence, to *smile*, to *flatter*, &c. And the reason is this: in the more solemn, less-used metaphors, our mind is so turned upon the image which the metaphor conveys, that it expects this image should be, for some little time, continued by terms proper to keep it in view. And if, for want of these terms, the image be no sooner presented than dismissed, the mind suffers a kind of violence by being drawn off abruptly and unexpectedly from its contemplation. Hence it is, that the broken, disjointed, and mixed metaphor, so much shocks us. But when it is once become worn and hacknied by common use, then even the very first mention of it is not apt to excite in us the representative image; but brings immediately before us the idea of the thing represented. And then

then to endeavour to keep up and continue the borrowed ideas, by right adapted terms, would have as ill an effect on the other hand; because the mind is already gone off from the image to the substance. Grammarians would do well to consider what has been here said, when they set upon amending Greek and Roman writings. For the much-used hacknied metaphors being now very imperfectly known, great care is required not to act in this case temerarily.

WARBURTON.

This is the flower that smiles on every one,

To shew his teeth as white as whale's bone.] As white as whale's bone is a proverbial comparison in the old poets. In the Faery Queen, B. III. c. 1. st. 15.

“Whose face did seem as clear as crystal stone,

“And eke, through feare, as white as whales bone.”

And in *L. Surrey*, fol. 14. edit. 1567:

“I might perceive a wolf, as white as whales bone,

“A fairer beast of fresher hue, beheld I never none.”

Skelton joins the *whales bone* with the brightest precious stones, in describing the position of Pallas:

“A hundred steppes mounting to the halle,

“One of jasper, another of *whales bone*;

“Of diamantes, pointed by the rocky walle.”

Crowne of Lawrell, p. 24, edit. 1736.

WARTON.

It should be remembered that some of our ancient writers supposed *ivory* to be part of the *bones of a whale*.

whale. The same simile occurs in the old black letter romance of *Syr Eglamoure of Artoys*, no date :

“The erle had no chylde but one,

“A mayden as *white as whales bone*.”

And in many other passages.

STEEVENS.

522. *The virtue of your eye must break my oath.*] I believe the author means, that the *virtue*, in which word *goodness* and *power* are both comprised, *must dissolve* the obligation of the oath. The princess, in her answer, takes the most invidious part of the ambiguity.

JOHNSON.

583. *Three-pil'd hyperboles*,—] A metaphor from the *pile* of velvet. So, in the *Winter's Tale*, Autolycus says,

“I have worn *three-pile*.”

STEEVENS.

—*spruce affectation*,] The old copies read *affectation*. There is no need of change. We already in this play have had *affection* for *affectation*;—“witty without *affection*.” The word was used by our author and his contemporaries, as a quadrisyllable.

MALONE.

592. *Sans, sans, I pray you.*] It is scarce worth remarking, that the conceit here is obscured by the punctuation. It should be written *Sans SANS*, i. e. *without SANS*; without French words: an affectation of which Biron had been guilty in the last line of his speech, though just before he had *forsworn* all *affectation* in phrases, terms, &c.

TYRWHITT.

596. *Write, &c.*] This was the inscription put upon the door of the houses infected with the plague,

to which Biron compares the love of himself and his companions; and pursuing the metaphor, finds the *tokens* likewise on the ladies. The *tokens* of the plague are the first spots or discolorations, by which the infection is known to be received. JOHNSON.

So, in *Histriomastix*, 1610 :

"It is as dangerous to read his name on a play-door, as a *printed bill* on a plague door."

Again, in the *Whore of Babylon*, 1607 :

"Have *tokens* stamp'd on them to make them known,

"More dreadful than the *bills* that preach the plague." STEEVENS.

603. ———how can *this* be true,

That you stand forfeit, being those that sue ?]

That is, how can those be liable to forfeiture, that begin the process? The jest lies in the ambiguity of *sue*, which signifies *to prosecute by law*, or *to offer a petition*. JOHNSON.

621. ———you force not to forswear] *You force not*, is the same with *you make no difficulty*. This is a very just observation. The crime which has been once committed, is committed again with less reluctance.

JOHNSON.

So, in Warner's *Albion's England*, B. X. ch. 59.

"——he forced not to hide how he did err."

STEEVENS.

641. —a consent,] *i. e. a conspiracy*. So, in *King Henry VI. Part I.*

H

"——the

“ —the stars

“ That have *consented* to king Henry's death.”

STEEVENS.

644. —*zany*,] A *zany* is a buffoon, a merry Andrew, a gross mimick. So, in *Antonio's Revenge*, 1602:

“ Laughs them to scorn, as man doth busy apes,

“ When they will *zany* men.” STEEVENS.

646. —*smiles his cheek in years*; —] *In years*, signifies, into wrinkles. So, in *The Merchant of Venice*:

“ *With mirth and laughter let old wrinkles come.*”

See the note on that line.

WARBURTON.

Webster, in his *Dutchesse of Malfy*, makes Castruchio declare of his lady: “ She cannot endure merry company, for she says much *laughing* fills her too full of the *wrinkle*.”

FARMER.

Again, in *Lingua, or the Combat of the Tongue*, &c. 1607:

“ That light and quick, with *wrinkled laughter* painted.”

STEEVENS.

———*some Dick*,—

Who smiles his cheek in years:] *Smiling his cheek* is sufficiently supported by the instances produced; but the phrase of “ *smiling his cheek in years*” (even after Dr. Warburton's interpretation) is so harsh, that I suspect our author wrote—in *jeers* (formerly written *jeeres*.) The old copy has *yeeres*; so that there is but the change of one letter for another nearly resembling it.

Out-roaring *Dick* (as I learn from Mr. Warton's *History of English Poetry*) was a celebrated singer, who, with W. Wimbars, is said by Henry Chettle, in his *Kind Hart's Dreame*, to have got twenty shillings a day by singing at Braintree-Fair, in Essex.—Perhaps this itinerant droll was here in our author's thoughts. This circumstance adds some support to the emendation now proposed.

MALONE.

652. ———in will, and error.

Much upon this it is:—And might not you] I believe this passage should be read thus:

——in will and error.

Boyet. *Much upon this it is.*

Biron. *And might not you, &c.*

JOHNSON.

In will and error, i. e. first in will and afterwards in error.

MUSGRAVE.

655. ———by the squier,] *Esquierre*, French, a *rule*, or *square*. The sense is nearly the same as that of the proverbial expression in our own language, *he hath got the length of her foot*; *i. e.* he hath humoured her so long, that he can persuade her to what he pleases.

REVISAL.

659. —Go, you are allow'd;] *i. e.* you may say what you will; you are a licensed fool, a common jester. So, in *Twelfth Night*:

“There's no slander in an allow'd fool.”

WARBURTON.

674. *You cannot beg us,——*] That is, we are not fools; our next relations cannot *beg* the wardship of

Hij

our

our persons and fortunes. One of the legal tests of a *natural* is to try whether he can number. JOHNSON.

685. *I am, as they say, but to perfect one man in one poor man; Pompion the great, Sir.*] We should certainly read—*e'en* one poor man.

This mistake has happened in several places in our author's plays. See my note on *All's Well that Ends Well*, act i. sc. 3. "You are shallow, madam, in great friends." MALONE.

690. *I know not the degree of the worthy, &c.*] This is a stroke of satire which, to this hour, has lost nothing of its force. Few performers are solicitous about the history of the character they are to represent. STEEVENS.

699. *That sport best pleases that doth least know how:
Where zeal strives to content, and the contents
Dies in the zeal of that which it presents,
There form, &c.*] The third line may be read better thus:

———the contents

Die in the zeal of *him* which *them* presents.

This sentiment of the princess is very natural, but less generous than that of the Amazonian Queen, who says, on a like occasion, in the *Midsummer-Night's Dream*:

"I love not to see wretchedness o'ercharg'd,

"Nor duty in his service perishing."

JOHNSON.

The quarto, 1598, reads,

That sport best pleases, that doth *best* know how.

But

But the context shews that the second *best* was inadvertently repeated by the compositor. MALONE.

705. *Enter Armado.*] The old copies read—*Enter Braggart.* STEEVENS.

713. *I wish you the peace of mind, most royal complement!*] This singular word is again used by our author in his 21st Sonnet:

“Making a *couplement* of proud compare.”—

MALONE.

719. *And if these four worthies, &c.*] These two lines might have been designed as a ridicule on the conclusion of *Selimus*, a tragedy, 1594:

“If this first part, gentles, do like you well,

“The second part shall greater murders tell.”

STEEVENS.

725. *A bare throw at novum,—*] *Novum* (or *novem*) appears from the following passage in Green's *Art of Legerdemain*, 1612, to have been some game at dice: “The principal use of them (the dice) is at *novum*,” &c. Again, in *The Bell-man of London*, by Decker, 5th edit. 1640: “The principal use of langrets is at *novum*; for so long as a payre of bard cater treas be walking, so long can you cast neither 5 nor 9—for without cater treay, 5 or 9, you can never come.” Again, in *A Woman never vex'd*: “What ware deal you in? Cards, dice, bowls, or pigeon-holes; sort them yourselves, either passage, *novum*, or mum-chance.”

STEEVENS.

716. *Cannot prick out, &c.*] To *prick* uot, is to

Hij

nominate

nominate by a puncture or mark. So, in our author's 20th Sonnet:

"But since she prick'd thee out for woman's pleasure."— MALONE,

728. *Pageant of the Nine Worthies.*] In MS. Harl. 2057, p. 31, is "The order of a shewe intended to be made Aug. 1, 1621."

"First, 2 woodmen, &c.

"St. George fighting with the dragon.

"The 9 worthies in compleat armor, with crownes of gould on their heads, every one having his esquires to beare before him his shield and penon of armes, dressed according as these lords were accustomed to be: 3 Assaralits, 3 Infidels, 3 Christians.

"After them, a Fame, to declare the rare virtues and noble deedes of the 9 worthy women."

Such a pageant as this, we may suppose it was the design of Shakspeare to ridicule. STEEVENS.

This sort of procession was the usual recreation of our ancestors at Christmas and other festive seasons. Such things, being chiefly plotted and composed by ignorant people, were seldom committed to writing, at least with the view of preservation, and are of course rarely discovered in the researches of even the most industrious antiquaries. And it is certain that nothing of the kind (except the speeches in this scene, which were intended to buslesque them) ever appeared in print.

REMARKS.

Mr. Reed refers further to the *Remarks* for a specimen of the poetry and manner of this rude and ancient

ancient drama, as there given from an original manuscript of the time of Edward IV.

Tanner's MSS. 407.

731. *With libbard's head on knee.*] This alludes to the old heroic habits, which on the knees and shoulders had usually, by way of ornament, the resemblance of a leopard's or lion's head.

WARBURTON.

The *libbard*, as some of the old English glossaries inform us, is the *male* of the *panther*. STEEVENS.

See *Masquine*, in Cotgrave's *Dictionary*: "The representation of a lyon's head, &c. upon the elbow, or knee, of some old fashioned garments."

TOLLET.

749. — *it stands too right.*] It should be remembered, to relish this joke, that the head of Alexander was obliquely placed on his shoulders.

STEEVENS.

Shakspeare is not the only poet who has noticed the *wry neck* of Alexander. Archelaus, at the sight of his statue in bronze, by Lysippus (who, to hide this deformity had represented the hero as looking up with a conscious majesty towards heaven), no less happily expressed, than greatly conceived, the artist's design. (ANTHOLOGIA Steph. p. 314.)

* * * * *

Αὐδάσονται δ' εἰσὶν ὁ χαλκεὺς ἐς Δία λευσσών·

Γὰν ὑπ' ἐμοὶ τίθεμαι, Ζεῦ· σὺ δ' Ὀλύμπῳ ἔχει.

"Let

"Let us the sway divide, O Jove! he cries:

"The earth be mine; do thou possess the skies."

HENLEY.

759. —*lion, that holds his poll-ax, sitting on a close-stool,—*] This alludes to the arms given, in the old history of the *Nine Worthies*, to Alexander, "the which did beare geules, a lion or, *seizante in a chayer*, holding a *battel-ax argent*." Leigh's *Accidence of Armory*, 1597, p. 23.

TOLLET.

760. *A-jax*;] This conceit, paltry as it is, was used by Ben Jonson, and Camden the antiquary. Ben, among his *Epigrams*, has these two lines:

"And I could wish, for their eternis'd sakes,

"My muse had plough'd with his that sung
A-jax."

So, Camden, in his *Remains*, having mentioned the French word *pet*, says, "Enquire, if you understand it not, of Cloacina's chaplains, or such as are well read in *A-jax*."

STEEVENS.

792. *A cittern-head*.] So, in *Fancies Chaste and Noble*, 1638: "—A cittern-headed gew-gaw." Again, in Decker's *Match me in London*, 1631: "Fiddling on a *cittern* with a man's broken head at it." Again, in Ford's *Lover's Melancholy*, 1629: "I hope the chronicles will rear me one day for a head-piece"—

"Of woodcock without brains in it; barbers shall wear thee on their *citterns*," &c.

STEEVENS.

797. —*on a flask*.] *i. e.* a soldier's powder-horn. So, in *Romeo and Juliet*:

"———like

"———like powder in a skilless soldier's *flask*,

"Is set on fire."

Again, in the *Devil's Charter*, 1607:

"Keep a light match in cock; wear *flask* and touch-box."

STEEVENS.

817. *Heñlor was but a Trojan*—] A *Trojan*, I believe, was, in the time of Shakspeare, a cant term for a *thief*. So, in *King Henry IV.* Part I: "Tut, there are other *Trojans* that thou dream'st not of," &c. Again, in this scene, "—unless you play the *honest Trojan*," &c.

STEEVENS.

829. *Stuck with cloves*.] An orange *stuck with cloves* appears to have been a common new year's gift. So, Ben Jonson, in his *Christmas Masque*:—"he has an *orange* and rosemary, but not a *clove* to stick in it." A *gilt nutmeg* is mentioned in the same piece, and on the same occasion.

STEEVENS.

831. —of *lances*—] *i. e.* lance men. STEEVENS.

833. —*he would fight*, yea,] Thus all the old copies. Theobald very plausibly reads—he would *fight ye*; a common vulgarism.

STEEVENS.

868. —*more Ates*;] That is, more instigation. Ate was the mischievous goddess that incited bloodshed.

JOHNSON.

So, in *King John*:

"An *Até*, stirring him to war and strife."

STEEVENS.

874. —*like a northern man*;] *Vir Borealis*, a clown.
See Glossary to Urry's Chaucer.

FARMER.

876.

876. —*my arms*—] The weapons and armour which he wore in the character of Pompey.

JOHNSON.

890. —*Woolward*—] I have no shirt: “I go *woolward* for penance.” The learned Dr. Grey, whose accurate knowledge of our old historians has often thrown much light on Shakspeare, supposes that this passage is a *plain reference* to a story in Stowe’s *Annals*, p. 98. But where is the connection or resemblance between this monkish tale and the passage before us? There is nothing in the story, as here related by Stowe, that would even put us in mind of this dialogue between Boyet and Armado, except the singular expression *go woolward*; which, at the same time, is not explained by the annotator, nor illustrated by his quotation. To *go woolward*, I believe, was a phrase appropriated to pilgrims and penitentiaries. In this sense it seems to be used in *Pierce Plowman’s Visions*, Pass. xviii. fol. 96. b. edit. 1550:

“*Woolward* and wetshod went I forth after

“An a reechless reuke, that of no wo retcheth,

“An yedeforth like a lorell,” &c.

Skinner derives *woolward* from the Saxon *wol*, *plague*, secondarily *any great distress*, and *weard*, *toward*. Thus, says he, it signifies, “*in magno discrimine & expectatione magni mali constitutus*.” I rather think it should be written *woolward*, and that it means *clothed in wool*, and *not in linen*. This appears, not only from Shakspeare’s context, but more particularly from an historian who relates the legend before cited, and whose

whose words Stowe has evidently translated. This is Ailred, abbot of Rievaulx, who says, that our blind man was admonished, "*Ecclesias numero octoginta nudis pedibus et absque linteis circumire.*" *Dec. Scriptor.* 392. 50. The same story is told by William of Malmsbury, *Gest. Reg. Angl.* Lib. II. p. 91. edit. 1601. And in Caxton's *Legenda Aurea*, fol. 307. edit. 1493. By the way it appears, that Stowe's Vifunius Spileorne, son of Ulmore of Nutgarshall, ought to be Wulwin, surnamed de Spillicote, son of Wulmar de Lutegarshelle, now Ludgershall: and the wood of Brutheullena is the forest of Bruelle, now called Brill, in Buckinghamshire.

WARTON.

891. Boyet. *True, and it was enjoin'd him in Rome for want of linen: &c.*] This is a plain reference to the following story in Stowe's *Annals*, p. 98. (in the time of Edward the Confessor.) "Next after this (king Edward's first cure of the king's evil) mine authors affirm, that a certain man, named Vifunius Spileorne, the son of Ulmore of Nutgarshall, who, when he hewed timber in the wood of Brutheullena, laying him down to sleep after his sore labour, the blood and humours of his head so congealed about his eyes, that he was thereof blind, for the space of nineteen years; but then (as he had been moved in his sleep) he *went woolward* and barefooted to many churches, in every of them to pray to God for help in his blindness."

GREY.

The same custom is alluded to in an old collection of *Satires, Epigrams, &c.*

"And

“ And when his shirt’s a washing, then he must
 “ Go *woolward* for the time ; he scorns it, he,
 “ That worth two shirts his laundress should him
 see.”

Again, in *A Mery Geste of Robyn Hoode*; bl. let. no date :

“ Barefoot, *woolward* have I hight,
 “ Thether for to go.”

Again, in *Powell’s History of Wales*, 1584 : “ The Angles and Saxons slew 1000 priests and monks of Bangor, with a great number of lay-brethren, &c. who were come barefooted and *woolward* to crave mercy,” &c.

STEEVENS.

In Lodge’s *Incarnate Devils*, 1596, we have the character of a *swashbuckler* : “ His common course is to go always untrust ; except when his *shirt is a washing*, and then he goes *woolward*.”

FARMER.

904. *I have seen the days of wrong through the little hole of discretion,*] — *I have hitherto looked on the indignities I have received, with the eyes of discretion (i. e. not been too forward to resent them), and will insist on such satisfaction as will not disgrace my character, which is that of a soldier.* To have decided the quarrel in the manner proposed by his antagonist, would have been at once a derogation from the honour of a soldier, and the pride of a Spaniard.

“ *One may see day at a little hole,*” is a proverb in Ray’s Collection : “ Day-light will peep through a little hole,” in Kelly’s.

STEEVENS.

913. — *liberal*—] Free to excess.

STEEVENS.

915. *In the converse of breath,——]* Perhaps converse may, in this line, mean interchange.

JOHNSON.

917. *A heavy heart bears not an humble tongue:]* Thus all the editions; but, surely, without either sense or truth. None are more *humble* in speech, than they who labour under any oppression. The princess is desiring her grief may apologize for her not expressing her obligations at large; and my correction is conformable to that sentiment. Besides, there is an antithesis between *heavy* and *nimble*; but between *heavy* and *humble*, there is none.

THEOBALD.

The following passage in *King John* inclines me to dispute the propriety of Theobald's emendation:

"——grief is proud, and makes his owner stout."

By *humble*, the princess seems to mean *obsequiously thankful*.

STEEVENS.

922. *And often, at his very loose, decides, &c.]* At his very loose, may mean, at the moment of his parting, i. e. of his getting loose, or away from us.

So, in some ancient poem, of which I forgot to preserve either the date or title:

"Envy discharging all her pois'nous darts,

"The valiant mind is temper'd with that fire,

"At her fierce loose that weakly never parts,

"But in despite doth force her to retire."

STEEVENS.

926. ——*which fain it would convince;]* We must read,

——*which fain would it convince;*

I

that

that is, the entreaties of love, which would fain *overpower* grief. So Lady Macbeth declares, "*That she will convince the chamberlains with wine.*" JOHNSON.

932. *I understand you not, my griefs are double.*] I suppose, she means, 1. on account of the death of her father; 2. on account of not understanding the king's meaning. MALONE.

933. *Honest plain words, &c.*] As it seems not very proper for Biron to court the princess for the king in the king's presence, at this critical moment, I believe the speech is given to a wrong person. I read thus:

Prin. *I understand you not, my griefs are double:
Honest plain words best pierce the ear of grief.*

King. *And by these badges, &c.* JOHNSON.

Too many authors sacrifice propriety to the consequence of their principal character, into whose mouth they are willing to put more than justly belongs to him, or at least the best things they have to say. The original actor of Biron, however, like *Bottom* in the *Midsummer-Night's Dream*, might have taken this speech out of the mouth of an inferior performer.

STEEVENS.

943. *Full of straying shapes,——*] A late editor reads *strange* shapes. REED.

So, in our author's *Lover's Complaint*:

"In him a plenitude of subtle matter,

"Applied to cautels, all *strange forms* receives."

MALONE.

950.

950. Suggested us——] That is, *tempted* us.

JOHNSON.

961. *As Bombast and as lining to the time:]* This line is obscure. *Bombast* was a kind of loose texture not unlike what is now called *wadding*, used to give the dresses of that time bulk and protuberance, without much increase of weight; whence the same name is given to a tumour of words unsupported by solid sentiment. The princess, therefore, says, that they considered this courtship as but *bombast*, as something to fill out life, which not being closely united with it, might be thrown away at pleasure.

JOHNSON.

Prince Henry calls Falstaff, “—my sweet creature of *bombast*.”

STEEVENS.

971. *To make a world-without-end bargain in:]* This singular phrase, which Shakspeare borrowed probably from our liturgy, occurs again in his 57th Sonnet:

“Nor dare I chide the *world-without-end* hour.”

MALONE.

987. *Come challenge, challenge me by these deserts,]* The old copies read,

Come challenge *me*, challenge me by these deserts.—

I see no occasion for departing from them. We have many verses in this play equally irregular.

MALONE.

994. *Neither entitled in the other's heart.]* The quarto, 1598, reads—*Neither intiled*—; which may be right: neither of us having a *dwelling* in the heart of the other.

Our author has the same kind of imagery in many other places.

Thus, in the *Comedy of Errors* :

“ Shall *love* in *building* grow so *ruinate* ? ”

Again, in his *Lover's Complaint* :

“ *Love* lack'd a *dwelling*, and made him her place.”

Again, in the *Two Gentlemen of Verona* :

“ O thou, that dost *inhabit* in my *breast*,

“ Leave not the *mansion* so long *tenantless*,

“ Lest growing *ruinous* the *building* fall.”

MALONE.

996. To flatter up these powers of mine with rest,]
Dr. Warburton would read *fetter*, but *flatter* or *sooth* is, in my opinion, more apposite to the king's purpose than *fetter*. Perhaps we may read,

To flatter on these hours of time with rest ;

That is, I would not deny to live in the hermitage, to make the year of delay pass in quiet. JOHNSON.

999. Biron. And what to me, my love, and what to me ?

Ros. You must be purged too, your sins are rank ;

You are attaint with fault and perjury :

Therefore, if you my favour mean to get,

A twelvemonth shall you spend, and never rest,

But seek the weary beds of people sick.] These

six verses both Dr. Thirlby and Mr. Warburton concur to think, should be expunged ; not that they were an interpolation, but as the author's first draught, which

which he afterwards rejected ; and executed the same thought a little lower with much more spirit and elegance. Shakspeare is not to answer for the present absurd repetition, but his actor-editors ; who, thinking Rosaline's speech too long in the second plan, had abridged it to the lines above quoted ; but, in publishing the play, stupidly printed both the original speech of Shakspeare, and their own abridgment of it.

THEOBALD.

1000. —*are rank ;]* The folio and quarto, 1631, read—*are rack'd*.

STEEVENS.

1036. —*fierce endeavour—]* *Fierce is vehement, rapid.* So, in *King John*:

“ —*fierce extremes of sickness.*”

STEEVENS.

1047. —*dear groans,]* *Dear* should here, as in many other places, be *dere*, sad, odious. JOHNSON.

I believe *dear* in this place, as in many others, means only *immediate, consequential*. So, already, in this scene :

—full of *dear* guiltiness.

STEEVENS.

1054. The characters of *Biron* and *Rosaline* suffer much by comparison with those of *Benedick* and *Beatrice*. We know that *Love's Labour's Lost* was the elder performance ; and as our author grew more experienced in dramattick writing, he might have seen how much he could improve on his own originals. To this circumstance, perhaps, we are indebted for the more perfect comedy of *Much Ado about Nothing*.

STEEVENS.

1079. *When, &c.*] The first lines of this song that were transposed, have been replaced by Mr. Theobald.

JOHNSON.

1081. "~~Cuckow-buds~~"] Gerard in his *Herbal*, 1597, says, that the *flos cuculi cardamine*, &c. are called "in English, *cuckoo-flowers*, in Norfolk *Canterbury-bells*, and at *Namptwich* in Cheshire *ladie-smocks*." Shakspeare, however, might not have been sufficiently skilled in botany to be aware of this particular.

Mr. Tollet has observed, that Lyte in his *Herbal*, 1578 and 1579, remarks, that *cowslips* are, in French, of some called *coquu*, prime veré, and brayes de *coquu*. This he thinks will sufficiently account for our author's *cuckoo-buds*, by which he supposes *cowslip-buds* to be meant; and further directs the reader to Cotgrave's *Dictionary*, under the articles—*Cocu*, and *herbe a coqu*.

STEEVENS.

Cuckow-buds must be wrong. I believe *cowslip-buds* the true reading.

FARMER.

Mr. Whalley, the learned editor of Ben Jonson's works, many years ago proposed to read *crocus buds*. The cuckow flower, he observed, could not be called *yellow*, it rather approaching to the colour of white, by which epithet Cowley, who was himself no mean botanist, has distinguished it:

Albaque cardamine, &c.

MALONE.

Crocus buds is a phrase unknown to naturalists and gardeners.

STEEVENS.

1105. —*doth keel the pot.*] This word is yet used

used in Ireland, and signifies to *scum the pot*.

GOLDSMITH.

So, in Marston's *What you Will*, 1607:—"Faith, Doricus, thy brain boils, *keel* it, *keel* it, or all the fat's in the fire."

STEEVENS.

To *keel the pot* is certainly to *cool it*, but in a particular manner: it is to stir the pottage with the ladle, to prevent the *boiling over*.

FARMER.

To *keel* signifies to *cool* in general, without any reference to the kitchen. So, in Gower *De Confessione Amantis*, Lib. V. fol. 121.

"The cote he found, and eke he feleth

"The mace, and than his herte *keleth*

"That there durst he not abide."

Again, fol. 131.

"With water on his finger ende

"Thyne hote tonge to *kele*."

Mr. Lambe observes, in his notes on the ancient metrical History of the *Battle of Flodden*, that it is a common thing in the North "for a maid servant to take out of a boiling pot a *wheen*, *i. e.* a small quantity, viz. a porringer or two of broth, and then to fill up the pot with cold water. The broth thus taken out is called the *keeling wheen*. In this manner greasy Joan keeled the pot."

"Gie me beer, and gie me grots,

"And lumps of beef to swum abeen;

"And ilka time that I stir the pot,

"He's hae frae me the *keeling wheen*."

STEEVENS.

1107. — *the parson's saw,*] *Saw* seems anciently to have meant, not as at present, a proverb, a sentence, but the whole tenor of any instructive discourse. So, in the fourth chapter of the first book of the *Tragedies of John Bochas*, translated by Lidgate:

“ These old poetes in their *sawes* swete

“ Full covertly in their verses do fayne,” &c.

STEEVENS.

1110. *When roasted crabs hiss in the bowl,*] So, in *Midsummer-Night's Dream*:

“ And sometimes lurk I in a gossip's bowl,

“ In very likeness of a roasted crab.”

Again, in *Like will to Like*, quoth the Devil to the Collier, 1587:

“ Now a crab in the fire were worth a good groat :

“ That I might quaffe with my captain Tom Toss-pot.”

Again, in *Summer's last Will and Testament*, 1600 :

“ Sitting in a corner turning crabs,

“ Or coughing o'er a warmed pot of ale.”

STEEVENS.

ACT I. Page 11. Line 171.

THIS child of fancy, *that Armado hight, &c.*] This, as I have shewn in the note in its place, relates to the stories in the books of chivalry. A few words, therefore, concerning their origin and nature, may not be unacceptable to the reader. As I do not know of any writer who has given any tolerable account of this matter; and especially as Monsieur Huet, the bishop of Avranches, who wrote a formal treatise of the Origin of Romances, has said little or nothing of these in that superficial work. For having brought down the account of Romances to the later Greeks, and entered upon those composed by the barbarous western writers, which have now the name of Romances almost appropriated to them, he puts the change upon his reader, and instead of giving us an account of these books of chivalry, one of the most curious and interesting parts of the subject he promised to treat of, he contents himself with a long account of the poems of the provincial writers, called likewise romances; and so, under the *equivoque* of a common term, drops his proper subject, and entertains us with another, that had no relation to it more than in the name.

The Spaniards were, of all others, the fondest of these fables, as suiting best their extravagant turn to gallantry and bravery; which in time grew so excessive,

sive, as to need all the efficacy of Cervantes's incomparable satire to bring them back to their senses. The French suffered an easier cure from their doctor Rabelais, who enough discredited the books of chivalry, by only using the extravagant stories of its giants, &c. as a cover for another kind of satire against the *refined politicks* of his countrymen; of which they were as much possessed, as the Spaniards of their *romantick bravery*. A *bravery* our Shakspeare makes their characteristick, in this description of a Spanish gentleman:

“ *A man of compliments, whom right and wrong*
 “ *Have chose as umpire of their mutiny :*
 “ *This child of fancy, that Armado hight,*
 “ *For interim to our studies, shall relate,*
 “ *In high-born words, the worth of many a knight,*
 “ *From tawny Spain, lost in the world's debate.*”

The sense of which is to this effect: *This gentleman, says the speaker, shall relate to us the celebrated stories recorded in the old romances, and in their very style.* Why he says, *from tawny Spain*, is because these romances, being of the Spanish original, the heroes and the scene were generally of that country. He says, *lost in the world's debate*, because the subject of those romances were the crusades of the European Christians against the Saracens of Asia and Africa.

Indeed, the wars of the Christians against the Pagans were the general subject of the romances of chivalry. They all seem to have had their ground-
 work

work in two fabulous monkish historians : the one, who, under the name of Turpin, archbishop of Rheims, wrote *The History and Achievements of Charlemagne and his Twelve Peers* ; to whom, instead of his father, they assigned the task of driving the Saracens out of France and the south parts of Spain : the other, our Geoffrey of Monmouth.

Two of those peers, whom the old romances have rendered most famous, were Oliver and Rowland. Hence Shakspeare makes Alençon, in the first part of Henry VI. say : “ Froyssard, a countryman of ours, records, England all Olivers and Rowlands bred, during the time Edward the third did reign.” In the Spanish romance of *Bernardo del Carpio*, and in that of *Roncesvalles*, the feats of Roland are recorded under the name of *Roldan el encantador* ; and in that of *Palmerin del Oliva**, or simply *Oliva*, those of Oliver : for *Oliva* is the same in Spanish as *Olivier* is

* Dr. Warburton is quite mistaken in deriving Oliver from (Palmerin de) Oliva, which is utterly incompatible with the genius of the Spanish language. The old romance, of which Oliver was the hero, is entitled in Spanish, “ *Historias de los nobles Cavalleros Oliveros de Castilla, y Artus de Algarbe*, in fol. en Valladolid, 1501, in fol. en Sevilla, 1507 ;” and in French thus, “ *Histoire d'Olivier de Castille, & Artus d'Algarbe son loyal compagnon, & de Heleine, Fille au Roy d'Angleterre, &c. traduite du Latin par Phil. Camus*, in fol. Gothique.” It has also appeared in English. See Ames's *Typograph.* P. 94.

in French. The account of their exploits is in the highest degree monstrous and extravagant, as appears from the judgment passed upon them by the priest in Don Quixote, when he delivers the knight's library to the secular arm of the house-keeper, "Eccetuando à un Bernardo del Carpio que anda por ay, y à otro llamado Roncesvalles; que estos en legando a mis manos, an de estar en las de la ama, y dellas en las del fuego sin remission alguna*." And of Oliver he says, "essa Oliva se haga luego raxas, y se queme, que aun no queden della las cenizas†." The reasonableness of this sentence may be partly seen from one story in the *Bernardo del Carpio*, which tells us, that the cleft called Roldan, to be seen in the summit of an high mountain in the kingdom of Valencia, near the town of Alicant, was made with a single back-stroke of that hero's broad sword. Hence came the proverbial expression of *our* plain and sensible ancestors, who were much cooler readers of these extravagancies than the Spaniards, of *giving one a Rowland for his Oliver*, that is, of matching one impossible lye with another: as, in French, *faire le Roland*, means *to swagger*. This driving the Saracens out of France and Spain, was, as we say, the subject of the elder romances. And the first that was printed in Spain was the famous *Amadis de Gaula*, of which the inquisitor priest says: "segun he oydo dezir, este libro fué el primero de Cavallerias qui se imprimiò en

* Book I. c. 6. † Ibid.

Espana, y todos los demás an tomado principio y origen deste * ;" and for which he humorously condemns it to the fire, *coma à Dogmatazador de una seña tan mala*. When this subject was well exhausted, the affairs of Europe afforded them another of the same nature. For after that the western parts had pretty well cleared themselves of these inhospitable guests, by the excitements of the popes, they carried their arms against them into Greece and Asia, to support the Byzantine empire, and recover the holy sepulchre. This gave birth to a new tribe of romances, which we may call of the *second* race or class. And as *Amadis de Gaula* was at the head of the first, so, correspondently to the subject, *Amadis de Gracia* was at the head of the latter. Hence it is, we find, that Trebizonde is as celebrated in these romances, as Roncesvalles is in the other. It may be worth observing, that the two famous Italian epic poets, Ariosto and Tasso, have borrowed, from each of these classes of old romances, the scenes and subjects of their several stories : Ariosto choosing the first, *the Saracens in France and Spain* ; and Tasso, the latter, *the Crusade against them in Asia* : Ariosto's hero being Orlando, or the French *Roland* : for as the Spaniards, by one way of transposing the letters, had made it *Roldan*, so the Italians, by another, make it *Orland*.

The main subject of these fooleries, as we have said, had its original in Turpin's famous History of

Book I. c. 6.

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Charlemagne

Charlemagne and his Twelve Peers. Nor were the monstrous embellishments of enchantments, &c. the invention of the romancers, but formed upon eastern tales, brought thence by travellers from their crusades and pilgrimages; which indeed have a cast peculiar to the wild imaginations of the eastern people. We have a proof of this in the travels of Sir J. Maundevile, whose excessive superstition and credulity, together with an impudent monkish addition to his genuine work, have made his veracity thought much worse of than it deserved. This voyager, speaking of the isle of Cos in the Archipelago, tells the following story of an enchanted dragon: "And also a zonge man, that wiste not of the dragoun, went out of a schipp, and went thorghe the isle, till that he cam to the castelle, and cam into the cave; and went so longe till that he fond a chambre, and there he saughe a damyselle that kembed hire hede, and lokede in a myrour: and sche hadde moche tresoure abouten hire: and he trowed that sche hadde been a comoun woman, that dwelled there to reiceyve men to folye. And he abode, till the damyselle saughe the schadowe of him in the myrour. And sche turned hire toward him, and asked him what he wolde. And he seyde, he wolde ben hire limman or paramour. And sche asked him, if that he were a knyghte. And he sayde, nay. And then sche sayde, that he might not ben hire limman. But sche bad him gon azen unto his felowes, and make him knyghte, and come azen upon the

the morwe, and sche scholde come out of her cave before him ; and thanne come and kysse hire on the mowth, and have no drede. For I schalle do the no manner harm, alle be it that thou see me in lykeness of a dragoun. For thoughe thou see me hideouse and horrible to loken onne, I do the to wytene that it is made be enchauntement. For withouten doubte, I am none other than thou seest now, a woman ; and herefore drede the noughte. And zyf thou kysse me, thou shalt have all this tresoure, and be my lord, and lord also of all that isle. And he departed," &c. p. 29, 30, edit. 1725. Here we see the very spirit of a romance adventure. This honest traveller believed it all, and so, it seems, did the people of the isle. " And some men seyne (says he) that in the isle of Lango is zit the doughtre of Ypocras in forme and lykenesse of a great dragoun, that is an hundred fadme in lengthe, as men seyn : for I have not seen hire. And thei of the isles callen hire, lady of the land." We are not to think then, these kind of stories, believed by pilgrims and travellers, would have less credit either with the writers or readers of romances : which humour of the times, therefore, may well account for their birth and favourable reception in the world.

The other monkish historian, who supplied the romancers with materials, was our Geoffry of Monmouth. For it is not to be supposed, that these *children of fancy* (as Shakspeare in the place quoted above, finely calls them, insinuating that *fancy* hath

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its *infancy* as well as *manhood*) should stop in the midst of so extraordinary a career, or confine themselves within the lists of the *terra firma*. From *him* therefore the Spanish romancers took the story of the British Arthur, and the knights of his round table, his wife Gueniver, and his conjurer Merlin. But still it was the same subject (essential to books of chivalry), the wars of Christians against Infidels. And, whether it was by blunder or design, they changed the Saxons into Saracens, I suspect by design; for chivalry, without a Saracen, was so very lame and imperfect a thing, that even that wooden image, which turned round on an axis, and served the knights to try their swords, and break their lances upon, was called, by the Italians and Spaniards, *Saracino* and *Sarazino*; so closely were these two ideas connected.

In these old romances there was much religious superstition mixed with their other extravagancies; as appears even from their very names and titles. The first romance of Launcelot of the Lake, and King Arthur and his Knights, is called the History of Saint Greaal. This saint Greaal was the famous relic of the holy blood pretended to be collected into a vessel by Joseph of Arimathea. So another is called Kyrie Eleison of Montauban. For in those days Deuteronomy and Paralipomenon were supposed to be the names of holy men. And as they made saints of their knights-errant, so they made knights-errant of their tutelary saints; and each nation advanced its own into the order of chivalry. Thus every thing in those
times

times being either a saint, or a devil, they never wanted for the *marvellous*.

In the old romance of Launcelot of the Lake, we have the doctrine and discipline of the church as formally delivered as in Bellarmine himself. "Là confession (says the preacher) ne vaut rien si le cœur n'est repentant; et si tu es moult & éloigné de l'amour de nostre Seigneur, tu ne peux estre recordé si non par trois choses : premierement par la confession de bouche; secondement par une contrition de cœur; tiercement par peine de cœur, & par œuvre d'aumône & charité. Telle est la droite voye d'aimer Dieu. Or va & si te confesse en cette maniere & recois la discipline des mains de tes confesseurs, car c'est le signe de merite.—Or mande le roy ses evesques, dont grande partie avoit en l'ost, & vinrent tous en sa chapelle. Le roy devant eux tout nud en pleurant & tenant son plein point de vint menuës verges, si les jetta devant eux, & leur dit en soupirant, qu'ils prissent de luy vengeance, car je suis le plus vil pecheur, &c.—Après prinst discipline & d'eux & moult doucement la receut." Hence we find the divinity-lectures of Don Quixote and the penance of his 'squire, are both of them in the ritual of chivalry. Lastly, we find the knight-errant, after much turmoil to himself, and disturbance to the world, frequently ended his course, like Charles V. of Spain, in a monastery; or turned hermit, and became a saint in good earnest. And this again will let us into the spirit of those dialogues between

Sancho and his master, where it is gravely debated, whether he should not turn saint or archbishop.

There were several causes of this strange jumble of nonsense and religion. As first, the nature of the subject, which was a religious war or crusade; secondly, the quality of the first writers, who were religious men; and thirdly, the end of writing many of them, which was to carry on a religious purpose. We learn that Clement V. interdicted justs and tournaments, because he understood they had much hindered the crusade decreed in the council of Vienna. "*Torneamenta ipsa & hastiludia sive juxtas in regnis Franciæ, Angliæ, & Almanniæ, & aliis nonnullis provinciis, in quibus ea consuevere frequentius exerceri, specialiter interdixit.*" *Extrav. de Torneamentis C. unic temp. Ed. I.* Religious men, I conceive, therefore, might think to forward the design of the crusades by turning the fondness for tilts and tournaments into that channel. Hence we see the books of knight-errantry so full of solemn justs and tournaments held at Trebizonde, Bizance, Tripoly, &c. Which wise project, I apprehend, it was Cervantes's intention to ridicule, where he makes his knight propose it as the best means of subduing the Turk, to assemble all the knights-errant together by proclamation.

WARBURTON.

It is generally agreed, I believe, that this long note of Dr. Warburton's is, at least, very much misplaced. There is not a single passage in the character of *Armado*, that has the least relation to *any story in*

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any romance of chivalry. With what propriety therefore a dissertation upon the origin and nature of those romances is here introduced, I cannot see; and I should humbly advise the next editor of Shakspeare to omit it. That he may have the less scruple upon that head, I shall take this opportunity of throwing out a few remarks, which, I think, will be sufficient to shew, that the learned writer's hypothesis was formed upon a very hasty and imperfect view of the subject.

At setting out, in order to give a greater value to the information which is to follow, he tells us, that no other writer has given any tolerable account of this matter; and particularly—"that Monsieur Huet, the bishop of Avranches, who wrote a formal Treatise of the Origin of Romances, has said little or nothing of these [books of chivalry] in that superficial work." The fact is true, that Monsieur Huet has said very little of Romances of chivalry; but the imputation, with which Dr. W. proceeds to load him, of "putting the change upon his reader," and "dropping his proper subject" for another "that had no relation to it more than in the name," is unfounded.

It appears plainly from Huet's introductory address to *De Segrais*, that his object was to give some account of those romances which were then popular in France, such as *Astrée* of *D'Urfe*, the *Grand Cyrus* of *De Scuderi*, &c. He defines the Romances of which he means to treat, to be "*fiictions des aventures amoureuses*;" and he excludes epick poems from the number,

number, because—" *Enfin les poèmes ont pour sujet une action militaire ou politique et ne traitent d'amour que par occasion; les Romans au contraire ont l'amour pour sujet principal, et ne traitent la politique et la guerre que par incident. Je parle des Romans réguliers; car la plupart des vieux Romans, François, Italiens, et Espagnols sont bien moins amoureux que militaires.*" After this declaration, surely no one has a right to complain of the author for not treating more at large of the old romances of chivalry, or to stigmatise his work as superficial, upon account of that omission. I shall have occasion to remark below, that Dr. Warburton, who, in turning over this *superficial work* (as he is pleased to call it), seems to have shut his eyes against every ray of good sense and just observation, has condescended to borrow from it a very gross mistake.

Dr. W.'s own positions, to the support of which his subsequent facts and arguments might be expected to apply, are two; 1. *That Romances of chivalry being of Spanish original, the heroes and the scene were generally of that country.* 2. *That the subject of these Romances were the crusades of the European Christians against the Saracens of Asia and Africa.* The first position, being complicated, should be divided into the two following; 1. *That romances of chivalry were of Spanish original.* 2. *That the heroes and the scene of them were generally of that country.*

Here are therefore three positions, to which I shall say a few words in their order; but I think it proper to premise a sort of definition of a Romance of Chivalry.

valry. If Dr. W. had done the same, he must have seen the hazard of systematizing in a subject of such extent, upon a cursory perusal of a few modern books, which indeed ought not to have been quoted in the discussion of a question of antiquity.

A romance of chivalry therefore, according to my notion, is any fabulous narration, in verse or prose, in which the principal characters are knights, conducting themselves, in their several situations and adventures, agreeably to the institutions and customs of chivalry. Whatever names the characters may bear, whether historical or fictitious; and in whatever country, or age, the scene of the action may be laid, if the actors are represented as knights, I should call such a fable a romance of Chivalry.

I am not aware that this definition is more comprehensive than it ought to be: but, let it be narrowed ever so much; let any other be substituted in its room; Dr. W.'s *first position, that romances of chivalry were of Spanish original*, cannot be maintained. *Monsieur Huet* would have taught him better. He says very truly, that "*les plus vieux*," of the Spanish romances, "*sont posterieurs à nos Tristans et à nos Lancelots, de quelques centaines d'années.*" Indeed the fact is indisputable. *Cervantes*, in a passage quoted by Dr. W. speaks of *Amadis de Gaula* (the first four books) as the *first book of chivalry printed in Spain*. Though he says only *printed*, it is plain that he means *written*. And indeed there is no good reason to believe that *Amadis* was written long before it was printed.

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It is unnecessary to enlarge upon a system, which places the original of romances of chivalry in a nation which has none to produce older than the art of printing.

Dr. W.'s *second position*, *that the heroes and the scene of these romances were generally of the country of Spain*, is as unfortunate as the former. Whoever will take the second volume of *Du Fresnoy's Bibliotheque des Romans*, and look over his lists of *Romans de Chevalerie*, will see that not one of the celebrated heroes of the old romances was a Spaniard. With respect to the general scene of such irregular and capricious fiction, the writers of which were used, literally, to "give to airy nothing, a local habitation and a name," I am sensible of the impropriety of asserting any thing positively, without an accurate examination of many more of them than have fallen in my way. I think, however, I might venture to assert, in direct contradiction to Dr. W., that the scene of them was *not generally* in Spain. My own notion is, that it was very rarely there; except in those few romances which treat expressly of the affair at Roncesvalles.

His *last position*, *that the subject of these romances were the crusades of the European Christians, against the Saracens of Asia and Africa*, might be admitted with a small amendment. If it stood thus; *the subject of some, or a few, of these romances were the crusades, &c.* the position would have been incontrovertible; but then it would not have been either new, or fit to support a system.

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After this state of Dr. W.'s hypothesis, one must be curious to see what he himself has offered in proof of it. Upon the *two first* positions he says not one word : I suppose he intended that they should be received as axioms. He begins his illustration of his *third* position, by repeating it (*with a little change of terms*, for a reason which will appear), "*Indeed the wars of the Christians against the Pagans were the general subject of the romances of chivalry. They all seem to have had their ground-work in two fabulous monkish historians; the one, who, under the name of Turpin, archbishop of Rheims, wrote The History and Achievements of Charlemagne and his Twelve Peers;—the other, our Geoffry of Monmouth.*" Here we see the reason for changing the terms of *crusades* and *Saracens* into *wars* and *Pagans*; for, though the expedition of Charles into Spain, as related by the Pseudo-Turpin, might be called a crusade against the Saracens, yet, unluckily, our Geoffry has nothing like a crusade, nor a single Saracen in his whole history; which indeed ends before Mahomet was born. I must observe too, that the speaking of Turpin's history under the title of "*The History of the Achievements of Charlemagne and his Twelve Peers,*" is inaccurate and unscholarlike, as the fiction of a limited number of twelve peers is of a much later date than that history.

However, the ground-work of the romances of chivalry being thus marked out and determined, one might naturally expect some account of the first builders and their edifices; but instead of that, we have

have a digression upon *Oliver* and *Roland*, in which an attempt is made to say something of these two famous characters, not from the old romances, but from Shakspeare and *Don Quixote*, and some modern Spanish romances. My learned friend, the dean of Carlisle, has taken notice of the strange mistake of Dr. W. in supposing that the feats of *Oliver* were recorded under the name of *Palmerin de Oliva*; a mistake, into which no one could have fallen, who had read the first page of the book. And I very much suspect that there is a mistake, though of less magnitude, in the assertion, that “*in the Spanish romance of Bernardo del Carpio; and in that of Roncesvalles, the feats of Roland are recorded under the name of Roldan el Encantador.*” Dr. W.’s authority for this assertion was, I apprehend, the following passage of *Cervantes*, in the first chapter of *Don Quixote*: “*Mejor estaba con Bernardo del Carpio porque en Roncesvalles avia muerto à Roldan el Encantado, valiendose de la industria de Hercules, quando ahogo à Anteon el hijo de la Tierra entre los braços.*” Where it is observable, that *Cervantes* does not appear to speak of more than one romance; he calls Roldan *el encantado*, and not *el encantador*; and moreover the word *encantado* is not to be understood as an addition to Roldan’s name, but merely as a participle expressing that he was *enchanted*, or *made invulnerable by enchantment*.

But this is a small matter. And perhaps *encantador* may be an error of the press for *encantado*. From this digression Dr. W. returns to the subject of the

old romances in the following manner: "*This driving the Saracens out of France and Spain, was, as we say, the subject of the elder romances. And the first that was printed in Spain was the famous Amadis de Gaula.*"

According to all common rules of construction, I think the latter sentence must be understood to imply, that *Amadis de Gaula* was one of the elder romances, and that the subject of it was the driving of the Saracens out of France or Spain; whereas, for the reasons already given, *Amadis*, in comparison with many other romances, must be considered as a very modern one; and the subject of it has not the least connection with any driving of the Saracens whatsoever.—But what follows is still more extraordinary. "*When this subject was well exhausted, the affairs of Europe afforded them another of the same nature. For after that the western parts had pretty well cleared themselves of these inhospitable guests: by the excitements of the popes, they carried their arms against them into Greece and Asia, to support the Byzantine empire, and recover the holy sepulchre. This gave birth to a new tribe of romances, which we may call of the second race or class. And as Amadis de Gaula was at the head of the first, so, correspondently to the subject, Amadis de Græcia was at the head of the latter.*"—It is impossible, I apprehend, to refer this subject to any antecedent but that in the paragraph last quoted, viz. *the driving of the Saracens out of France and Spain.* So that, according to one part of the hypothesis here laid down, the subject of the driving of the Saracens out of France and Spain, was

well exhausted by the old romances (with *Amadis de Gaula* at the head of them) *before the Crusades*; the first of which is generally placed in the year 1095; and, according to the latter part, the Crusades happened in the interval between *Amadis de Gaula*, and *Amadis de Gracia*; a space of twenty, thirty, or at most fifty years, to be reckoned backwards from the year 1532, in which year an edition of *Amadis de Gracia* is mentioned by *Du Fresnoy*. What induced Dr. W. to place *Amadis de Gracia* at the head of his second race or class of romances, I cannot guess. The fact is, that *Amadis de Gracia* is no more concerned in supporting the *Byzantine empire*, and recovering the holy sepulchre, than *Amadis de Gaula* in driving the Saracens out of France and Spain. And a still more pleasant circumstance is, that *Amadis de Gracia*, through more than nine tenths of his history, is himself a declared Pagan.

And here ends Dr. W.'s account of the old romances of chivalry, which he supposes to have had their ground-work in *Turpin's* history. Before he proceeds to the others, which had their ground-work in our *Geoffry*, he interposes a curious solution of a puzzling question concerning the origin of lying in romances.—“Nor were the monstrous embellishments of enchantments, &c. the invention of the romancers, but formed upon eastern tales, brought thence by travellers from their crusades and pilgrimages; which indeed have a cast peculiar to the wild imaginations of the eastern people. We have a proof of this in the Travels of Sir J. Maundeville.”

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He then gives us a story of an enchanted dragon in the isle of Cos, from Sir *J. Maundeville*, who wrote his Travels in 1356: by way of *proof*, that the tales of enchantments, &c. which had been current here in romances of chivalry for above two hundred years before, were brought by travellers from the East! The proof is certainly not conclusive. On the other hand, I believe it would be easy to shew, that, at the time when romances of chivalry began, our Europe had a very sufficient stock of lies of her own growth, to furnish materials for every variety of *monstrous embellishment*. At most times, I conceive, and in most countries, imported lies are rather for luxury than necessity.

Dr. W. comes now to that other ground-work of the old romances, our *Geoffry of Monmouth*. And him he dispatches very shortly, because, as has been observed before, it is impossible to find any thing in him to the purpose of *crusades* or *Saracens*. Indeed, in treating of Spanish romances, it must be quite unnecessary to say much of *Geoffry*, as, whatever they have of "*the British Arthur and his conjurer Merlin*," is of so late a fabrick, that, in all probability, they took it from the more modern Italian romances, and not from *Geoffry's* own book. As to the doubt, "*whether it was by blunder or design that they changed the Saxons into Saracens*," I should wish to postpone the consideration of it, till we have some Spanish romance before us, in which king *Arthur* is introduced carrying on a war against *Saracens*.

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And thus, I think, I have gone through the several facts and arguments which Dr. W. has advanced in support of his *third* position. In support of his *two first* positions, as I have observed already, he has said nothing; and indeed nothing can be said. The remainder of his note contains another hypothesis concerning *the strange jumble of nonsense and religion in the old romances*, which I shall not examine. The reader, I presume, by this time, is well aware, that Dr. W.'s information upon this subject is to be received with caution. I shall only take a little notice of one or two facts, with which he sets out:—"In these old romances there was much religious superstition mixed with their other extravagancies; as appears even from their *very names and titles*. The first romance of *Lancelot of the Lake and King Arthur and his Knights*, is called *The History of Saint Graal*.—So is another called *Kyrie Eleison of Montauban*. For in those days *Deuteronomy and Paralipomenon* were supposed to be the names of holy men."—I believe no one who has ever looked even into the common romance of king *Arthur*, will be of opinion, that the part relating to the *Saint Graal* was the first romance of *Lancelot of the Lake and King Arthur and his Knights*. And as to the other, supposed to be called *Kyrie Eleison of Montauban*, there is no reason to believe that any romance with that title ever existed. This is the mistake which, as was hinted above, Dr. W. appears to have borrowed from *Huet*. The reader will judge. *Huet* is giving an account of the romances in *Don Quixote's* library, which the

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curate and barber saved from the flames.—“*Ceux qu' ils jugent dignes d' être gardez sont les quatre livrés d' Amadis de Gaule,—Palmerin d' Angleterre,—Don Belianis; le Miroir de Chevalerie; Tirante le Blanc, et Kyrie Eleison de Montauban (car au bon vieux temps on croyoit que Kyrie Eleison et Paralipomenon étoient les noms de quelques sains) où les subtilitez de la Damoiselle Plaisir-de-ma-vie, et les tromperies de la Veuve reposée, sont fort-louées.*”—It is plain, I think, that Dr. W. copied what he says of *Kyrie Eleison of Montauban*, as well as the witticism in his last sentence, from this passage of Huet, though he has improved upon his original by introducing a *saint Deuteronomy*, upon what authority I know not. It is still more evident (from the passage of *Cervantes*, which is quoted below *) that *Huet* was mistaken in supposing

* Don Quix. Lib. I. c. 6. “Valame Dios, dixo el Cura, dando una gran voz, que aqui esté *Tirante el Blanco!* Dadmele aca, compadre, que hago cuenta que he hallado en él un tesoro de contento, y una mina de passatiempos. *Aqui está Don Quirieleyson de Montalvan*, valeroso Cavallero, y su hermano *Tomas de Montalvan*, y el Cavallero Fonceca, con la batalla que el valiente Detriante[r. de Tirante*]

* Whether the merit of this correction belong originally to Mr. Tyrwhitt or Mr. Bowles (for the latter has inserted it in the text of his *Don Quixote*), I will not presume to determine; but, though there cannot be a doubt of its propriety, the Spanish Academy have retained, in their splendid edition, the old reading.

HENLEY.

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supposing *Kyrie Eleison de Montauban* to be the name of a separate romance. He might as well have made *La Damoiselle Plaisir-de-ma-vie*, and *La Veuve reposée*, the names of separate romances. All three are merely characters in the romance of *Tirante le Blanc*.—And so much for Dr. W.'s account of the origin and nature of romances of chivalry. TYRWHITT.

No future editor of Shakspeare will, I believe, readily consent to omit the dissertation here referred to. Mr. Tyrwhitt's judicious observations upon it have given it a value which it certainly had not before; and I think I may venture to foretel, that this futile performance, like the pismire which Martial tells us was accidentally incrustéd with amber, will be ever preserved, for the sake of the admirable comment in which it is now inlaid :

“——quæ fuerat vita contempta manente,

“Funeribus facta est nunc pretiosa suis.”

MALONE.

hizo con el alano, y las agudezas de la Donzella Plazer de mi vida, con los amores y embustes de la viuda Reposada, y la Senora Emperatriz, enamorada de Hipolito su escudero.”

Aqui está Don Quirieleyson, &c. HERE, i. e. in the romance of *Tirante el Blanco*, is *Don Quirieleyson, &c.*

THE END.

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